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FEBRUARY-1950

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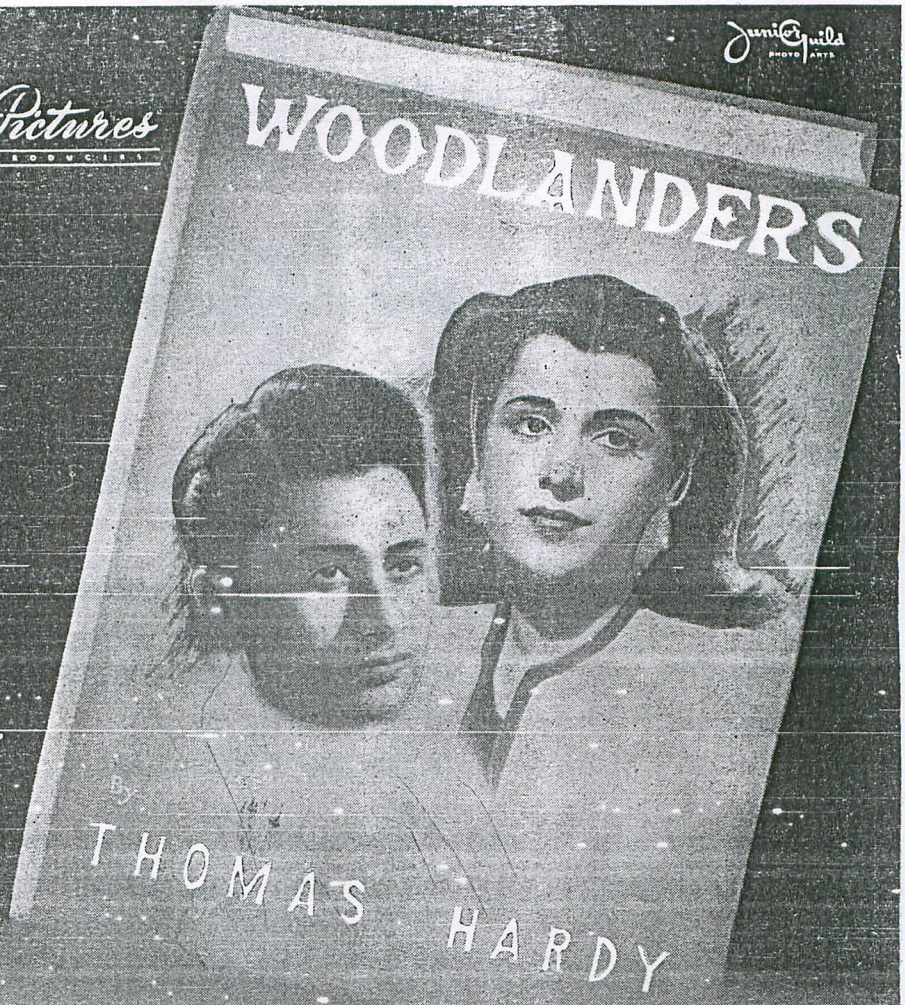

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INLAND Rs. 24|-
FOREIGN: Shillings 50|-
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Subscription is accepted only for a collective period of 12 months and not for a smaller period.

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FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY
Telephone: 26752
Editor : BABURAO PATEL

Vol. XVI. | FEBRUARY 1950. | No. 2.

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Bald And Grey Birthdays!

During the year 1949, we have had over a score of leaders glorifying themselves in the National Birthday Campaign that has been launched in our country since the inauguration of our independence on August 15, 1947.

Almost every week we felicitate, with speeches, garlands and flag salutations, some leader or other on his reaching a new stage of senility in his service to the country.

We cannot understand how all these birthday celebrations fit in in a secular state which abjures personal titles or any form of hero-worship. If some of these leaders have served the country well and truly, have they done any particular favour to the people? It is the duty of every Indian to serve his country to the best of his ability. What special service then have some of these leaders done to deserve a special emphasis on their birthdays?

Presenting India's new Constitution to the people, Dr. Ambedkar struck a note of practical wisdom and realism when he described hero-worship as a danger to our free state. Said the learned doctor, "In politics, "bhakti" or hero-worship is a sure road to degradation and to eventual dictatorship."

Writes Herbert Spencer in "Social Statics": "Hero-worship is strongest where there is least regard for human freedom". That is precisely the phenomenon we saw in Hitler's Germany. And where is Germany today?

We, as a new nation, are flirting with the same danger when we rush in millions to celebrate the birthday of some leader of ours and present him with some silly token in gold and diamonds.

On his 60th birthday on the 14th of November, a golden pillar of Asoka studded with diamonds was presented to Pandit Jawaharlal Nehru presumably by the citizens of Bombay. Though the citizens themselves had little to do with this stupid and idiotic birthday present, the sponsors of this gift could not have insulted a great patriot more than they did in presenting him with such a frivolous token at a private function. A man, like Pandit Jawaharlal Nehru, who commands the sincere and spontaneous love of millions of his countrymen, hardly needs such an expensive evidence of their love in the midst of squalor and starvation that stalk the country.

A year before an equally stupid birthday token was presented to no less a person than Sardar Vallabhbhai Patel, the world's best map-maker since King Ramchandra of Ayodhya.

Addressing a mammoth crowd of citizens at Chowpatty on the 4th of January 1950, Sardar Vallabhbhai Patel, India's Deputy Prime Minister, said, "There is no love lost between India and Pakistan. Not only that, but there are other points of differences which are accumulating and causing bitterness. These may lead to war in which eventuality I want you to be prepared for the worst and face the troubles with courage. It would be a treachery to the nation to be unprepared".

It is the first bugle of war and as such the first wrench at the mask of hypocrisy worn by both the nations —the mask of inter-dominion amity. Will the nation respond to the call of our great leader and be prepared? One way to do so is to look around for saboteurs and fifth columnists.

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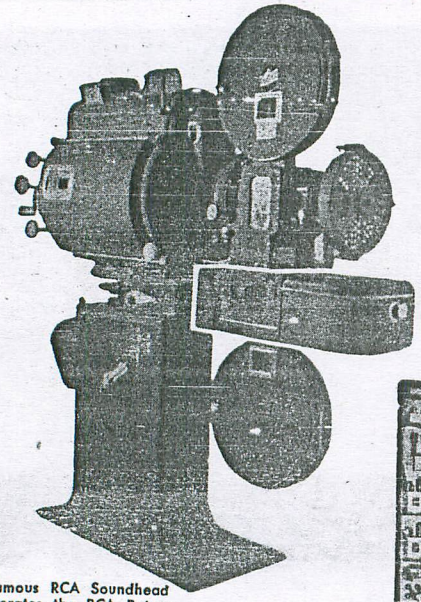

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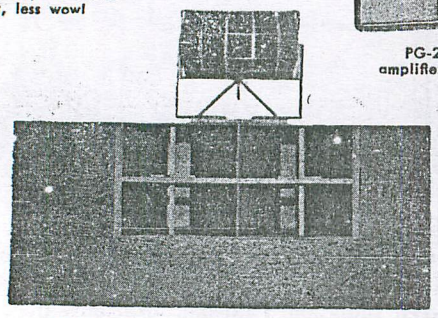

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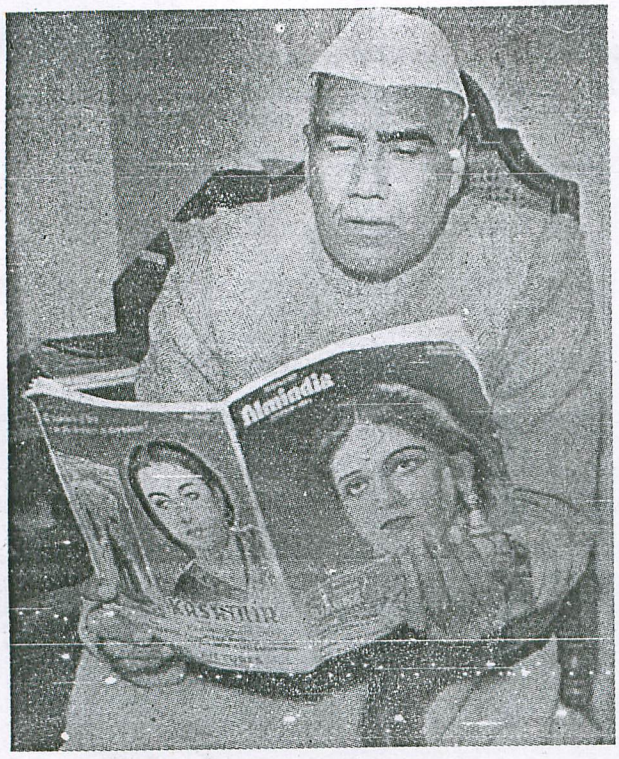


Mohanlal Saxena, India's Minister for Relief and Rehabilitation, wonders how "filmindia" got so much information of what our refugees left behind in Pakistan. Let us, however, hope that he stops wondering any more and starts acting immediately. The refugees need food and shelter this minute.

We may as well stop and ask: Why is all this burlesque of hero-worship staged in a secular state which is mainly devoted to the service of millions? Or are we letting in the dictatorship of a few by the back-door while shouting about democracy at the front-door?

Most of our nation's leaders are old men and though they have served the country faithfully and we wish them all a hundred years more of service, no one is really interested in the national celebration of their birthdays at ages which are often considered synonymous with senility.

An eloquent instance of senility was observed the other day in Delhi when on the 29th of November the 80th birthday of Amritlal V. Thakkar (Thakkar Bapa) was celebrated with pomp and grandeur in the presence of our other national leaders.

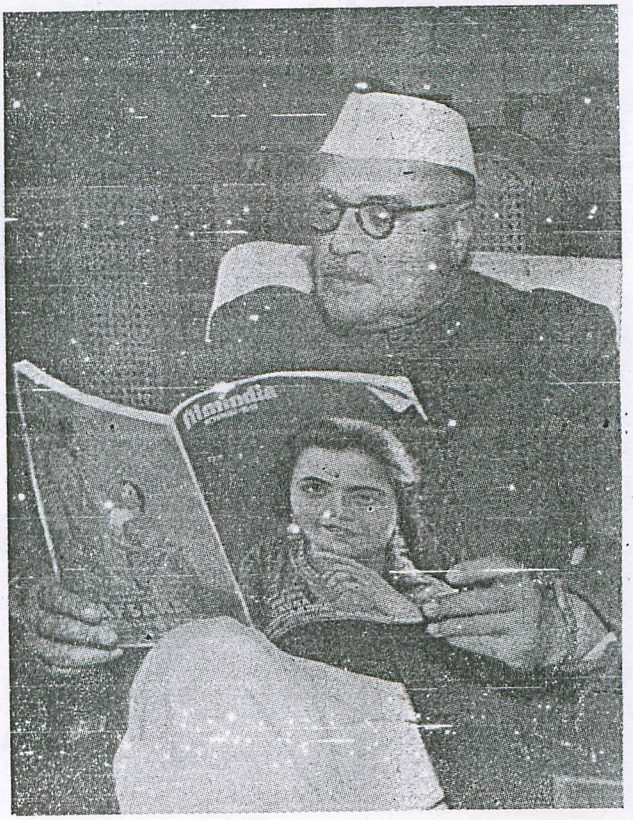
Addressing an audience of over five thousand people Thakkar Bapa said that ten years ago, at the age of 70, he had confessed having received illegal gratification twice in his early life. And at the age of 80 now he wanted to confess having committed adultery twice. The audience was struck dumb not due to the heinousness of Thakkar Bapa's act but at his cheek and brass in recalling the sins of his youth at this age. That man destroyed an altar in a minute—the altar which he had given to the people to worship by 50 years of selfless service.

We cannot understand what particular point was scored by this needless confession? A sin of the bed deserves a burial in the bedroom and not a broadcast in the open. It has nothing to do with the people—people who have been taught to revere a man because of his sincere and selfless social work.

Thakkar Bapa's needless confession at the age of 80 did not raise his status in the eyes of the people. It only helped to kick off the high pedestal on which all our people had placed him because of his great social work. A private sin is a matter between the man and his Maker and to confess it publicly on a ten-yearly instalment plan is definitely in bad taste. Thakkar Bapa's confession moreover made the people look at the other leaders around him with suspicion and quite a few of them wondered whether some of these would now come out with a list of rapes and murders they had probably committed in their early years.

Apart from such confessionary birthdays it will be a good thing if we stop these mass celebrations of the birthdays of old and bald leaders of ours. Their birthdays are not as important to the nation today as the naked funerals of the 20 per cent little children before their first birthday anniversaries. If as a people we cultivate the habit of mourning every premature death amongst our little ones and seek and root out its causes, we shall soon have a nation of healthy and virile people.

Isn't that a better occupation than dancing over an extra shining spot on the bald-pated heads of our old leaders? It is the cradles of the future we must look after and not the already yawning graves of the present.



Jairamdas Daulatram—India's Food Minister—is eating our words now. Let us hope he digests them because some of them describe the food and sugar muddle in the country.

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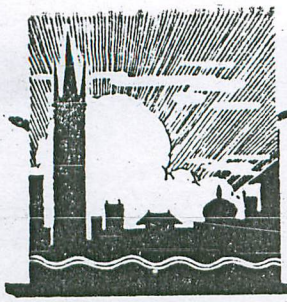


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

GOONDAS OR THEATRE MANAGERS?

Sentencing Jagdish Sharan Gupta, the manager of Janata Cinema on Central Avenue, Calcutta, to a day's simple imprisonment and a fine of Rs. 200|- or six weeks' rigorous imprisonment, Presidency Magistrate A. N. Mookerjee said, "the accused, as the manager of a place of public entertainment owes a duty to the public and his conduct in this case was undoubtedly high-handed and illegal".

The prosecution case was that Mr. S. H. Honawar, Assistant Harbour Master of Calcutta, went to the Janata Cinema with his wife and child and a relation for a matinee show and as he expected a friend he bought an extra ticket. When his friend did not turn up Mr. Honawar went to the booking office to inquire whether the extra ticket could be used for another show but the booking clerk replied rudely. When Mr. Honawar remonstrated about the behaviour towards him, the manager, who was near by, insulted and handled him roughly. Some people from the audience interfered and saved from further attack.

Not knowing that the man who had manhandled him was the manager, Mr. Honawar went to the manager's room to complain but found the accused sitting there. The accused dragged him in and again assaulted him with fists and blows causing bleeding injuries.

What an example of showmanship in free India is this?

But this is not a solitary example of the rude behaviour of theatre managers. Most of the theatre managers are scums and scoundrels and somehow their being these seems to be their main qualification for the job.

Once in a while people get fed up with these goondas who masquerade as theatre managers and we find them reduced to pulp and the theatres going into flames. But generally these theatre managers get away with their goondaism to the utter detriment of our theatre trade.

There are a few nice men in charge of good theatres in some places but most of them are just unpunished goondas. And what do they do? They sell complimentary tickets and in doing so rob the producer and the exhibitor of their legitimate dues and the Government of their Entertainment Tax. They allow their favourite prostitutes to see the shows free and spend the darkness of the theatres in sportive gambols with them. The manager of a city cinema was once charged with seducing young college girls by tempting them with free shows and then raping them in the boxes. Though the charge could not be proved for judicial purposes, this nefarious game still goes on and many a college girl often leaves behind her virginity in a cinema box as wages of her temptation.

Bad manners and rudeness which are the very breath of the existence of these goondas do not affect society so much as their other nefarious activities.

A cinema manager once specialized in procuring young women for his proprietor. The women, who were always given free shows and sometimes expensive presents, were taken to a private room in the theatre and put on their back with or without their consent. Almost every theatre in India has a private room in some of which either the manager or the owner entertains his guests with liquor and when the guest happens to be a woman she is ravished and sent out.

There is only one way to teach a lesson to these goondas. And it must be a lesson of the law. These rooms must be raided by the police right in the midst

Politicians also need humour and relaxation and whether they come from Ceylon or Timbuctoo, they all read "filmindia". Here is the Hon. Mr. G. G. Ponnambalam, Minister of Industrial Research, the Government of Ceylon, snapped with "filmindia" at the Imperial Hotel, New Delhi. A joke from the Editor's Mail made him friends with our Prime Minister in a minute and the rest was easy sailing.

Contact:- **SUDHA PICTURES,**

M & T STUDIOS, ANDHERI, BOMBAY.

of a show. A raid will often reveal bottles and beds —both of which have no reason to be in a cinema theatre. Till this is done no girl is safe in our cinemas.

College girls who get precious little pocket money from their parents are in the greatest danger. They get good wages for their sins in the theatres without realizing what they lose in character and reputation.

We want managers to be licensed by the State—men whose status and character have been approved by the authorities. Unless some such official measure is enforced it is not wise for parents to send their pretty daughters to cinemas unescorted.

Apart from all this, it will be worth while for our Prohibition Department to raid the cinemas, both urban and rural, at regular intervals and discover how liquor bottles grow in all corners and mostly behind the very screen that often preaches prohibition.

AN APPEAL TO AMRIT KAUR!

Talking of theatre managers, we are reminded of the theatres in India. We have over 1700 cinema theatres in the country but not more than a hundred from these can be described as places suitable for public entertainment. The rest are just tin sheds and pigsties suitable only for breeding and spreading disease in the country.

A year ago a serious accident was reported at the Pratap Talkies, Ahmedabad, in which a ceiling fan fell down suddenly in the midst of a show inflicting serious injuries on one Sabir Sadruddin. This is not a solitary instance of the way in which our theatres are run. There are thousands of old fans in these 1700 theatres waiting to drop on people's heads. They have not been replaced for years nor have they been repaired regularly. They are kept working till they fall down some day and injure some one.

A fan is an electrical installation and as such it must be inspected at regular intervals by the Electrical Engineer to the Government. But we have not yet heard of any such periodical examinations of electrical fittings in the theatres. The electrical authorities probably expect the theatre owner to keep the electrical fittings in good repair once the licence for the theatre is granted. This expectation is obviously stupid in a country full of anti-social elements like profiteers, blackmarketeers and other racketeers. The average theatre owner is all these at once and to expect this man to keep his theatre in good and safe condition is to live in a fool's paradise.

Apart from the much abused electrical installations, the average theatre in the country is perhaps the last place on earth where a person should go for entertainment. Most of our theatres are over twenty years old and as such they are so many diluvian structures built without a blue print of public health and hygiene. They hardly have any ventilators or exhaust fans to drive out the foul air which is left behind by the audience of the previous show. From show to show the crowds inhale foul air with which the average theatre is usually charged. Add to this the filthy habits of spitting and even urinating sometimes in the theatres and it is not difficult to imagine why diseases like tuberculosis, influenza, poliomyelitis, diphtheria etc. are assuming epidemic proportions in the country.

When Begum Para poses for a photograph, desire takes the wings of imagination. One of our attractive artistes, she is not seen in as many pictures as she should be these days.

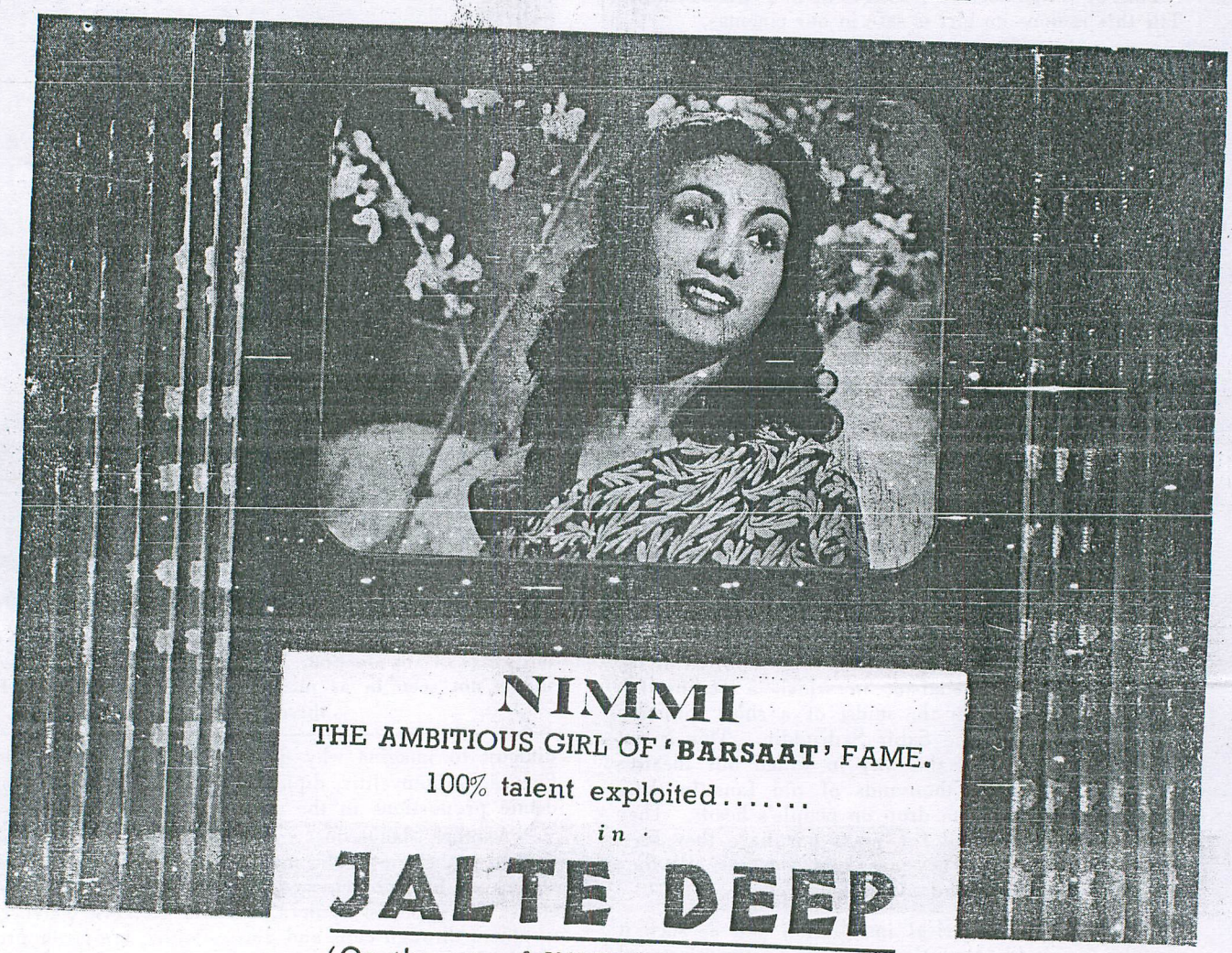
Another dangerous and unhygienic trade in our theatre is the one of the man who sells tea and aerated waters. It is a proven medical fact that dangerous diseases like syphilis, cholera, typhoid etc. are conveyed to others through cups and glasses which are never properly cleaned by these theatre vendors. We know of an instance of a boy of 13 getting an infection of syphilis in a theatre through a glass of aerated water.

Another factor that adds to our toll of disease is the lavatory of the average theatre. If the delicate Rajkumari Amrit Kaur, our Health Minister in the Government of India, is made to stand in a theatre lavatory for ten minutes she will be choked to death with the unbearable fumes of urine that strike every one who uses a theatre lavatory. These fumes are so strong and nauseating that even the sturdy moustache of Dr. Gilder, Bombay's Health Minister will be scorched in ten minutes. And yet these ministers who are supposed to be responsible for the health and well-being of our new nation suffer such monstrous conditions to continue in the theatres with grave peril to the health of our people. Isn't it a shame?

Our Prime Minister, Pandit Jawaharlal Nehru, asks us for constructive criticism of the government. What else are we doing when we are praying thus for some long overdue improvements in our theatres?

It is admitted that we are so short of building materials that we cannot build new and modern theatres.

Producer **R. VASHDEV** *presents*



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But what is stopping the government from insisting upon a scientific ventilating system being introduced in every theatre? This does not require any building materials. And what is stopping the government from prescribing a larger number of urinals per theatre and enforcing their constant cleanliness by supervision and penal laws? This won't require a huge amount of building materials. And why can't the government stop vendors selling tea and aerated waters in cups and glasses which look dirty to the naked eye?

While different diseases are on the increase in the country and taking a greater toll of human lives every day, the theatres, where millions are infected, are still permitted to continue their dangerous and disgraceful career without the government worrying about them.

Who wants Rajkumari Amrit Kaur's long-winded, pious speeches at different conferences, if she hasn't the primary initiative to improve these breeding places of pestilence and disease? Who wants to see Rajkumari Amrit Kaur's publicity photographs doing some token social work if she hasn't the brains to realize that disease must be fought primarily in its breeding spots?

With the masses suffering from numerous dangerous diseases, it is time that our popular government took some drastic steps immediately and prescribed some minimum standards of public hygiene for our theatres. All that is needed is a law with heavy penalties and some honest officers to enforce it regularly. Is even a paper law out of our reach seeing that we are daily inundated with several useless ordinances?

We have over a dozen health ministers in our country but not one of them seems to have realized the grave menace which our present theatres constitute to the health of our people. Isn't it a pity?

And these people we have to elect again for new garlands and glamour?

LITTLE MORE COURTESY, PLEASE!

"Life is short, but there is always time for courtesy", said Emerson. But you can't expect a telephone operator at the Films Division of the Ministry of Information and Broadcasting to know what Emerson said. That operator doesn't even know what the ever-polite Minister Diwakar says about being polite and courteous to the people who are paying the operator, the minister, the ministry and the entire government.

On the 30th of December, precisely at 11-30 A.M., we phoned up 45221 one of the two telephone connections to get some news about Mr. Bhavnani. The usual telephone girl didn't answer but a man did and the way he spoke we came to the conclusion that apart from this man's breeding being wrong, courtesy and politeness are not practised as daily virtues at the office of the Films Division in Bombay.

We soon got in touch with Mr. Rao, who described himself as the Assistant Controller, and reported the incident to him. Mr. Rao apologetically admitted the incident but he refused to divulge the name of the man who gave a bad name to the entire Films Division due to his bad manners. We appreciate Mr. Rao's touching affection for the unnamed man whom he described as a clerk in his office but by keeping back his name Mr. Rao protected the man and indirectly encouraged him to repeat his rude performance again. "Go to hell! I have no time! No Bhavnani here", sounds quite dramatic and effective in the streets but is that the reply we, as taxpayers, should expect from the telephone operator of the Films Division when we want to speak to their Producer of Documentary Films?

If this little incident is an index of the spirit in which the Films Division is being run by the Ministry of Information and Broadcasting it is a disgrace that no decent man can tolerate a minute longer—leave alone a gentle Congressman like Minister Diwakar.

While Home Minister Morarji Desai insists on the proverbially-rude policeman being polite even to a criminal, here is an instance of rank rudeness from a telephone operator of the Government of India which clearly shows which way the wind is blowing in free India these days.

Is it due to incompetency or the inherent goodness in Minister Diwakar that even his telephone operator is turning our freedom into a licence to be shockingly rude?

THE LIBERTY SUPERSTITIONS!

It is amusing to find the list of Liberty superstitions mounting up gradually. Indians, who would not sweat a

Manorama plays a nice tantalizing role in "Hanste Ansu", a social story produced by Akash Chitra.

minute to grow an extra cabbage in their yard to contribute to the Grow More Food Campaign of the Government, somehow find time to remember all the morbid incidents connected with the Liberty Cinema in Bombay.

We are now informed that Mr. Ridley Abbot, the architect who took charge of the Liberty Cinema building in January 1947, died in June 1947 in an aeroplane crash with his wife. Both were on their way to see Mr. Abbot's dying father in the United Kingdom. The father died.

It seems that Mr. Manu Subedar also ceased to be a member of the Legislative Assembly on the 15th of August 1947 and since then he has had no opportunity to air his views anywhere except in the newspaper columns. And Manu has views of his own which, if no one else is anxious to hear, he is at least anxious to broadcast.

Another domestic tragedy attributed to the Liberty is the parting between C. V. Shanker and Manu Subedar. Shanker is reported to have been Manu's secretary for 27½ years and they seem to have fallen out over the Liberty after such a long association. Sad as that parting was, another man informs us that Mr. V. H. Desai, our well-known comedian who has also worked in "Andaz", died in Baroda during the run of the picture at the Liberty.

All this in spite of Mr. Habib Hoosein's mother insisting upon a proper puja being done by a Brahmin priest. We do not yet know what has happened to the Brahmin priest and whether his wife has become a widow already.

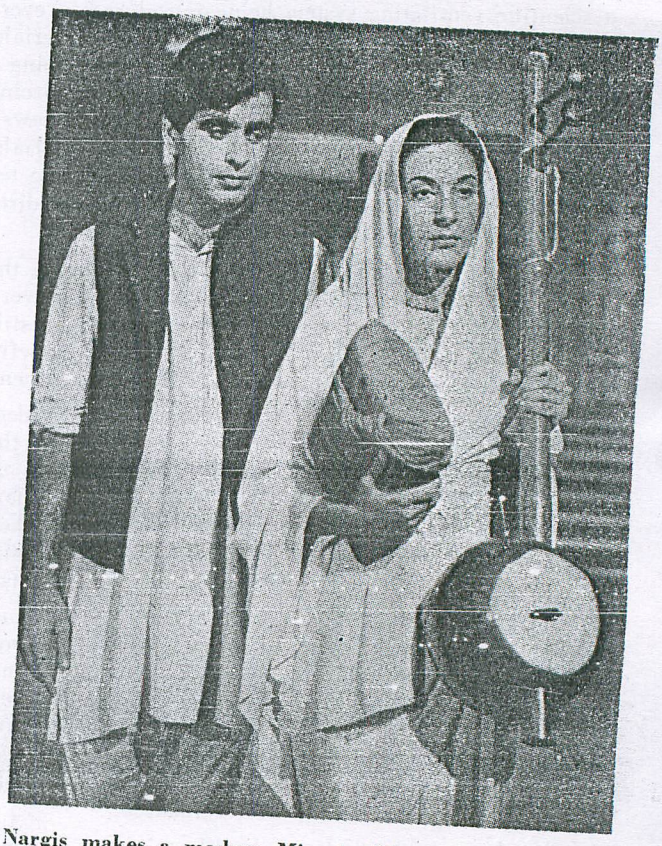
After all this, one wonders whether the Liberty Cinema is going to be another tomb of Tutankhamen which killed the Earl of Carnarvon and Howard Cartier with the curses attributed to it.

Let us pray for little Habib's life at least! He is a good showman who has promised to engage good-looking usherettes and add some colour to our dry and colourless life.

CELEBRATING "DEW DROPS" WITH WHISKEY

Of all people, Mr. S. A. Aiyar, the chairman of the Bombay Board of Film Censors, the Publicity Officer to the Government of Bombay, a dry-throated Congressman who is known to be the right-hand man of Minister Morarji Desai, participated in the cocktail celebration of the silver jubilee of "Shabnam", a Filmistan picture, at the Taj the other day.

Chuni Lall, the Managing Director of Filmistan Ltd., who is perhaps the most hospitable host in the city today, did not exactly keep it a secret that whiskey would be served like water to the guests when he printed the word "cocktail" on his invitation cards. It was therefore a happy sight to see a dry-throated Congressman like S. A. Aiyar gracing a whiskey party and lending his moral support to the only type of celebration in which any happy event can be remembered. We cannot say whether Aiyar quietly took a couple of whiskies or not but his presence lent courage and license to others to drink to their heart's content on the eve of prohibition. Evidently Aiyar, who is an ex-I.N.A. man, believes that if whiskey is good for the army, it must be better for the film industry with its population of Bohemian artistes, directors and producers.



Nargis makes a modern Mira in "Jogan", a social story of Ranjit featuring Dilip Kumar.

And among other guests like Lt. Gen. Rajendra Sinh and Mrs. Brar, Mr. & Mrs. J. B. H. Wadia, Mr. & Mrs. Sohrab Modi, Mr. & Mrs. A. R. Kardar, Mr. & Mrs. Mehboob Khan, Mr. & Mrs. M. A. Fazalbhoy, Mr. Chandulal Shah and Miss Gohar, there were quite a few drunkards of journalism, people who write a flattering paragraph for a free peg of whiskey. These journalists rush wherever there is a free whiskey or even rum and when Chuni Lall invited them they knew that bottles would be emptied into a river of drinks, the host being known as a man of great generosity of heart and purse. They were not disappointed.

Jokes apart, the silver jubilee celebration of "Shabnam" has a specific bearing on the economic progress of the film industry in general. Whatever "Shabnam" may be in quality or contents its box-office success is a rare event these days with 99 out of 100 pictures failing ingloriously at the box-offices due to one reason or other. The success of "Shabnam" shows that, slump or no slump, a picture with the right type of mass appeal can become very popular and profitable, only if the producer knows how to produce one.

And these two top-notch executives of the film industry, Chuni Lall and Producer S. Mukherjee, seem to know the secret of producing silver-jubilee successes, the way eight out of their fifteen pictures have celebrated silver jubilees all over the country in a short period of six years of Filmistan's existence.

This team of Chuni Lall and Mukherjee had achieved a similar feat when they worked together in the

Bombay Talkies Ltd. No one knows what exactly their secret of success is but the way they make sometimes even sausages pay profits is unique and remarkable.

Jealous producers accuse Chuni Lall of talking too much and too loudly. But why shouldn't he seeing that he delivers the goods almost every time he puts a picture on the screen? Chuni Lall is easily the most competent executive we have in the film industry and though his success brings huge profits to Filmistan it also lends an economic stability to the industry in general—a stability which is so badly needed for this industry which is still considered as a jungle trade by bankers and economists of the country.

If we had a dozen Chuni Lalls who could make profits in the face of a trade slump and killing taxation by the government, the Indian film industry would not have to beg for finance any more.

But we have only one Chuni Lall. And that is the tragedy of our industry—shortage of men with the vision and ability of this brilliant executive of Filmistan Ltd.

YOU'LL HARDLY BELIEVE—

That Ganju, the publicity man of the Films Division, is more in the news these days than the films which the department produces every week. Ganju perhaps thinks that he is a more presentable product of the Films Division than the trash they produce.

That even the modest, little Ganju seems to have caught the lime-light infection like the ministers of our government. We hope Ganju won't be seen perched on a tractor some day trying to grow more cabbages or planting trees for dogs to foul.

That Rita Aly Khan (the Hayworth girl of the movies) seemed to have been in a terrific hurry to become a mother, the way she delivered the goods within seven months (Married 27th May—Mother 28th December). Tazi, Shyam's wife, should now hurry up and beat Rita's record. Film actresses evidently believe in maintaining a fast tempo even in their motherhood enterprises.

That most of our film actors and actresses began ushering the New Year with drinks and cards from noon of the New Year's Eve with the result that they did not know when the New Year actually arrived at midnight. It was already the 2nd of January for them when they woke up and separated themselves by the afternoon of the New Year's Day.

That some of them who somehow staggered to the race course spread such a stink in the Members' Enclosure that the Stewards started sampling horses thinking that the horses were doped with liquor.

That Raj Kapoor celebrated the dark minute before the midnight at the Taj in the company of his wife in a white sari and then carried the memories to the Catholic Gymkhana in the usual arm-round-waist manner of dear friends. So they have become friendly once again. God bless them.

That dressed in white (the dress which Raj loves on his favourite friends) Nargis thrilled only a small crowd of New Year Eve Adams as the guest of Producer-director S. M. Nawab. As she had not the right

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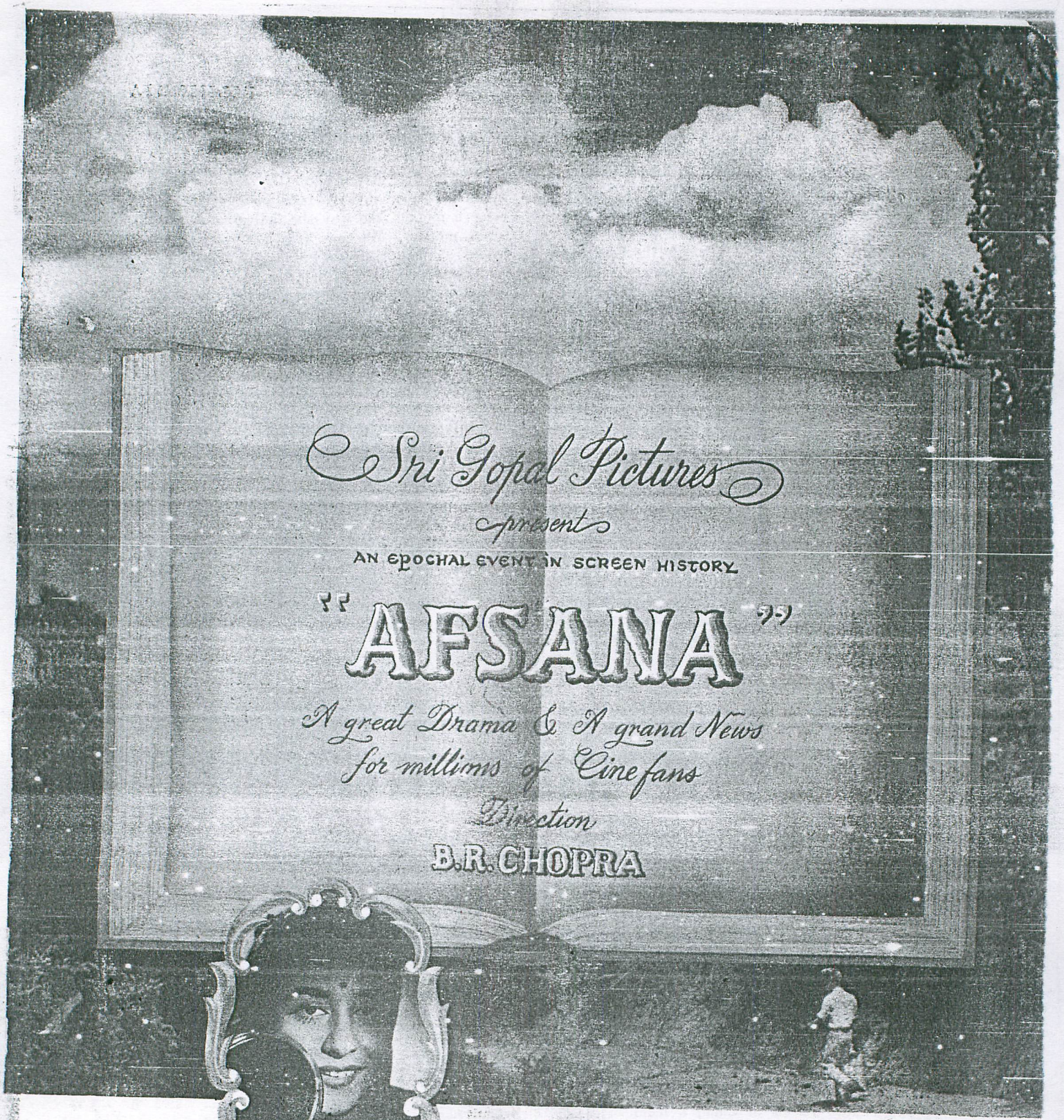

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escort, she could not of course, go on the usual sight-seeing midnight tour.

That Dilip Kumar, the favourite suicide of the Indian movies somehow seemed to be in his screen mood at the Taj on the New Year's Eve. He sat and drank like a lonesome philosopher, with Pushpa Hans staring at him, and refused to dance even though quite a few girls approached him. Did he perhaps sing in his heart with Omar Khayyam those immortal lines: "The worldly hope men set their hearts upon turns ashes—or it prospers; and anon like snow upon the desert's dusty face lighting a little hour or two—is gone". Poor Dilip. He is the Romeo whom Juliet stabbed in the back.

That of all people Sohrab Modi gave a New Year's Eve party at the Taj to the Adams and Eves of film-dom and collected an odd museum crowd of film celebrities.

That Pushpa Hans refused a dinner invitation from V. Shantaram to attend Sohrab's party but in doing so she fell from the frying pan into the fire when Chandulal Shah snuggled to her for two hours saying that he saw "a spark of intelligence in her eyes".

That whenever Chandulal Shah sees this "spark" he comes out with the story of "Jogan" which he has written and for the next hour Pushpa Hans was scorched with Chandulal's sparks of intelligence, till Ashok Kumar came to her rescue with his baby smile with which he kills new "babies".

Producer P. N. Arora is easily one of our most enterprising producers. Once again he presents an attractive picture in "Paras", a social story featuring Kamini Kaushal.

That Ashok Kumar's "baby-killing" operations are strangely enough carried out under the aegis of Mrs. Ashok Kumar but this time he couldn't do the trick with the big Punjabi "baby" with Chandulal twisting his silver hair all the while.

That Mehtab Modi spoke in Gujarati and fished for compliments on the excellence of her language which, incidentally being her mother tongue, should be better than her adopted Hindustani. But was it the Parsi nasal Gujarati which she spoke? Anyway, Pushpa Hans did not know the difference.

That with Pushpa Hans fast becoming sociable and popular with aged producers like Chandulal Shah and Sohrab Modi, V. Shantaram's mood for pictures is getting considerably upset these days.

That is perhaps why "Dahej" is taking so much time in production with Shantaram missing the ever-sparkling, ever-smiling Pushpa Hans whose baby-cry of "Anna" often roused all the instincts in the great director.

That V. Shantaram is reported to have spent rather a bad New Year's Eve with Pushpa Hans letting him down at dinner. Did he by any chance observe a fast?

That one of those who spoiled the New Year's Eve by drinking a glass of orange crush was our popular movie singer Surendra. That man has no right to waste a glass of good orange crush and insult a whole nation in addition.

That the stone in Dewan Sharar's kidney, which he had grown in the Rajkamal through five years of suppressed personality, suddenly dissolved on the New Year's Eve under the pressure of Johnny Walker and Dewan Saheb thus became the prize free-lance writer of 1950. His first is "Birbal", the story of a court jester, a subject Dewan Saheb is well rehearsed to write.

That people are wondering whether Rummy Sood of Kamini Kaushal fame and a life-long friend of Dilip Kumar, will throw another birthday party in his wife's honour on the 26th of February this year as he did last year? The drunkards of the film industry are waiting for the day with dry throats.

That the Bori Bunder Budhi of film journalism put "Kum Kum" on Errol Flynn's forehead and garlanded him. But Flynn turned round and asked whether she did that for "fertility". And she—?

That the Bori Bunder Budhi of film journalism found Errol Flynn more virile in real life than on the screen. How did she know? No wonder Flynn talked of "fertility".

That Errol Flynn, the Yankee with a goatee, found the Indian people, "happy, kind, contented and decent". Why are they then throwing bombs about in Calcutta? For fertility perhaps!

That to a drunkard of journalism the Yankee goatee said that India was such a beautiful country with the most courteous, hospitable and cultured people. After that tribute India is now firmly established in the international field and she has not to worry about anything any more. You know Errol Flynn said it after a half-

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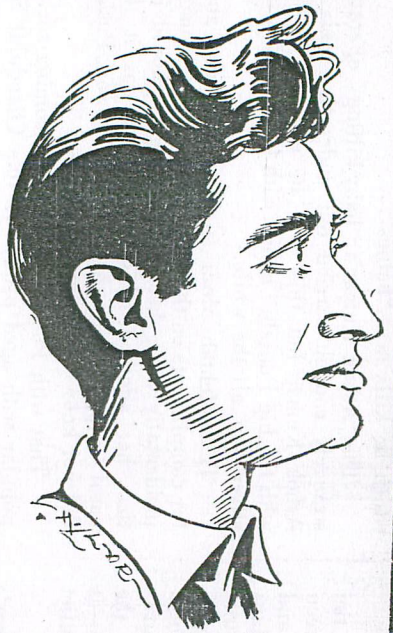

WITH

Kanhaiya Lal, Man Mohan Krishna, Zohra Sehgal, Rasheed,
Krishan Dhawan, Mohan Sehgal, Anand Pal, Vatal,
Bakshi and RUMA DEVI.

MUSIC: S. D. BURMAN. LYRICS: NARENDRA SHARMA, VISHVAMITTER ADIL.

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A common pastime of our villages—killing the lice in the spare hours. It is a snap from "Bawre Nain", a social story of Ambitious Pictures, directed by Kedar Sharma.

a-dozen whiskies and the drinking journalist heard it after a free dozen.

That the Chand Brothers—Kapur, Keval and Zaver—were so surprised when the Fire Brigade authorities discovered film tins in their cloth godown on fire that they intend to appoint a committee of scientists to find out how cloth can turn into film merely by being locked up.

That the Chand Brothers—Kapur, Keval and Zaver—were more surprised when the police arrested some of their servants for storing films in an unlicensed godown and risking human life. These servants have become such rebels these days that they don't listen even to the ever-innocent Chand Brothers.

That Hafeez Jehan, the wife of a Pakistan I.C.S. officer, has lost three film contracts one after another because she lost caste with a few film weeklies in the country. They say that she had to leave for Pakistan too.

That Chuni Lall of Filmistan celebrated the silver jubilee of his "Shabnam" (dew drops) with whiskey drops at the Taj. The hundred and odd guests who felicitated Chuni Lall did not realize that "dew drops" could go to the head that quickly till one Chagla gave an effective demonstration.

That with the left one left behind in a hospital Suraiya's mother has now become right-winded. She attributes this to the evil eyes of the visitors who called on the daughter.

That Suraiya had also to leave behind a couple of glands in the hospital and then take rest in Baburao Pai's "ashram" at Poona. But Sadiq and Dev Anand turned the "ashram" into a temple the way they went for "darshan" so often.

That Nargis has been dropped out of "Aan", Mehboob's next, because Raj Kapoor proved to her that she had a better chance in his "Awara". That is the advantage of knowing convent English. You can convince the girls quicker.

That Mehboob had therefore to fall back upon a new tall-talker Nadira who seems to enjoy the goodwill of no less an art-conscious person than George of Gwalior.

That Acharya Kishore Sahu's sensational interview in "filmindia" has opened the eyes of many independent producers who have now become wise to the conspiracy of some to crush them out of existence.

That "gentle" Jamsu, the producers' president, became white with rage when he read Acharya Kishore Sahu's views on publicity. How could the Acharya know more than "gentle" Jamsu after his recent visit to England? Jamsu's Hila wants some one to answer that question.

That there are many more things about Acharya Kishore Sahu which the industry has to learn during 1950. That man is a dynamo of action and the producers' association has a big headache on hand this year.

That John Martin, critic of the "New York Times" has not been impressed by Uday Shanker. Writes the critic: "Shanker himself is no longer quite the beautifully sculpturesque figure he used to be, time and nature being what they are". Wonder how John missed the sound of Shanker's rheumatic bones creaking?

That film artistes, producers, directors, distributors and exhibitors are all getting ready for complete prohibition on April 1st, by storing whiskey bottles at all odd places. Prohibition begins on the Fool's Day and these guys probably want to prove Minister Morarji as the prize fool of the year. But the joke might end in a jail.

That Producer Kardar is reported to have thrown out all the photographs of Producer Mehboob from his house on the New Year's Day. With Kardar photos are not necessary, he takes people straight into his heart and Mehboob after all is the husband of Kardar's wife's sister. He must be having a special throne in Kardar's heart.

That Mulk Raj Anand delivered a long harangue on the greatness of Stalin recounting the countless virtues and blessings of Stalinism before a carefully selected gathering of "sympathisers" at a very, very private trial of "Vow", a Soviet screen biography of Stalin. This was a birthday celebration of Stalin and the "progressive intellectuals" of the town took new vows of loyalty to their hero in Moscow. And now "Vow", the picture, will be passed by the censors and released all over the country.

That little Mehli Modi—Sohrab's and Mehtab's joint production—failed to win the prize at the Beautiful Baby contest held at the Eros Cinema recently. It is just like Sohrab to think that he has even the most beautiful baby in the city.

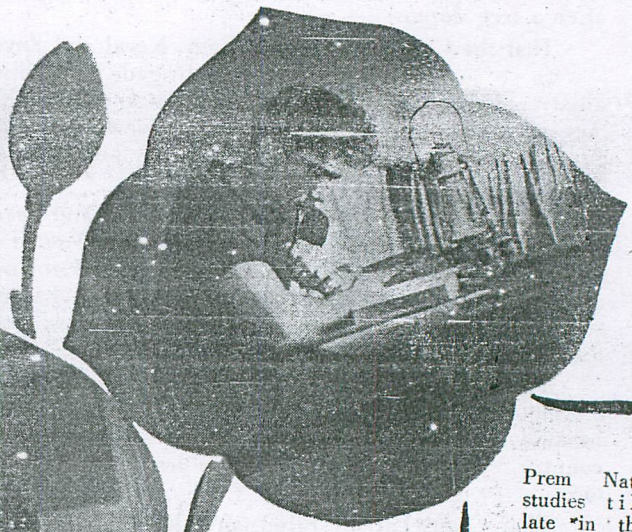
IN LABOUI

Baburao Pai, Chief (Famous Pictures and h production chief D. D. Kasl yap are in labour again Or are they bringing ou twins?

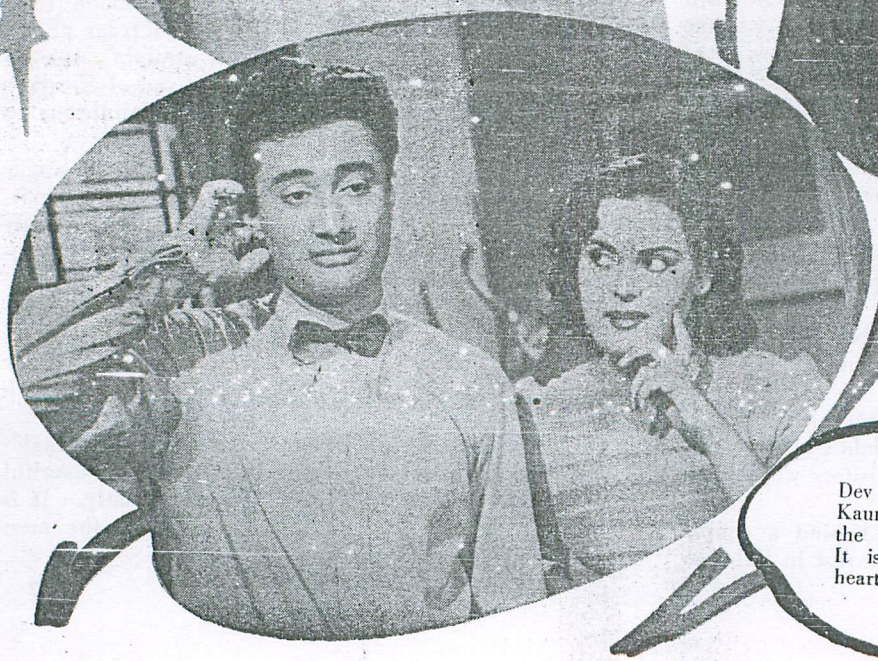
Both these guys are lik parents who produce a bab easily but find it difficult t name it. So this one i called Production No. 1 for the present and they ar ready to pay another hun red rupees to the man wh can name the "baby" co rectly.

Suraiya, poor and sweet, prays for a happy life but can love ever promise it?

There is the arrogance of money behind this guy's stern expression.



Prem Nath studies till late in the night and learns the wrong things according to his father.



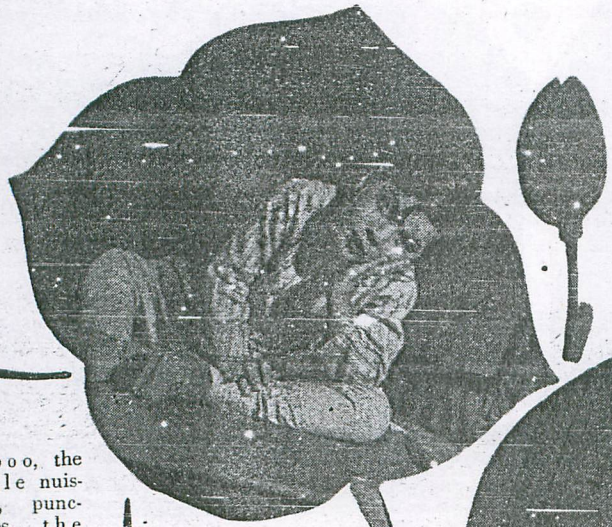
Dev Anand and Kuldip Kaur have a problem at the back of their heads. It is a problem of the heart.

AGAIN!

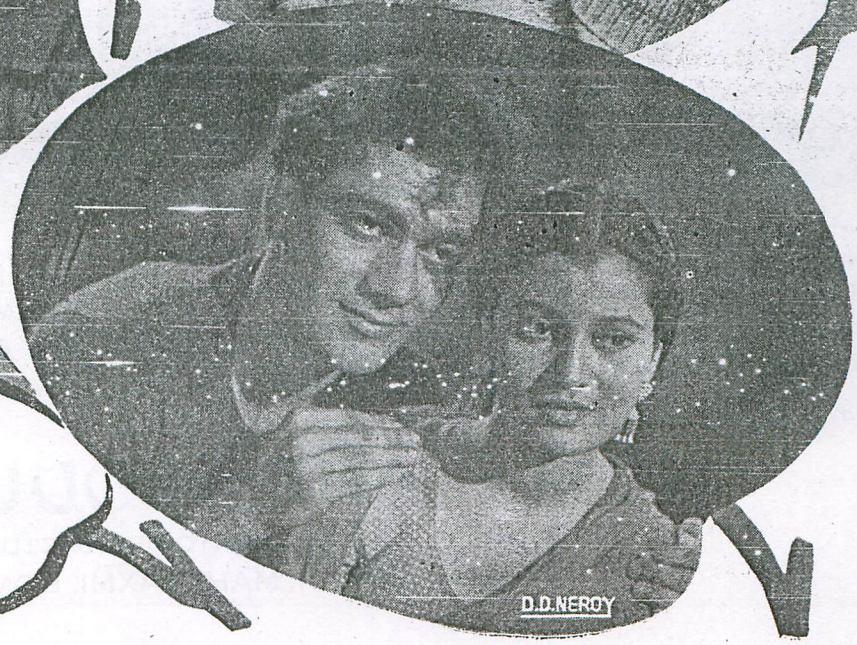
No. 11 is as usual a story of two girls and two boys and two fathers who try their level best to do wrong matching and create a lot of misery for all. The rich boy is a philanthropist, the poor boy is good, the rich girl is aggressive, the poor girl is sweet, the rich father is tyrannical while the poor father is all sacrificing. With these types, is it difficult to name the "baby"? Send the names to Baburao Pai, Famous Pictures, Sandhurst Bridge, Bombay.

That is the poor working father with only hopes and prayers in his bank as savings.

Kuldip Kaur has money, looks and brains but she lacks a lover.



Papoo, the little nuisance, punctuates the drama and makes it more intriguing.



Prem Nath consoles Shakuntala and the girl soon gets over her illness.

D.D.NEROY

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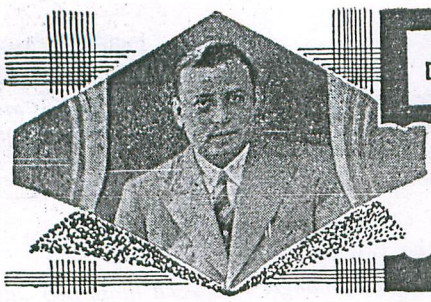

EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

A. S. NAIDU (Secunderabad Dn.)

Who has started this "miss a meal" movement?

The Food Minister whose very size is a poster for long term fasting.

TAHIR ALI E. (Mhow)

Is it true that Kamini Kaushal is not appearing with Dilip Kumar any more on the screen? If so, why?

She carried his dialogue home and her husband read it.

H. S. DORASWAMY (Mysore)

How the hell can I get round the curves of Madhubala?

That is impossible for a Doraswamy.

What is alimony?

The money that Ali will give to Rita when all is over bar shouting.

What are your views on kissing?

I have no views on kissing. I have only visions.

Can the fish perspire?

Yes, in the frying pan.

Do film stars fish for compliments?

Only from me! For others they have contempt.

Does your dog bark?

No! Moti speaks and shouts.

Was Suraiya born under a lucky star?

Under a damn lucky star.

What do you do when you are caught between two minds?

I take the risk and soon discover that my fear was unfounded.

Aren't you fed up with Indian films?

One can't be fed up with food, be it even an ulcer diet.

T. DAMODARAN (Ernakulam)

How can Communism be rooted out of the soil?

They have still not found a cure for cancer. If you cut it, it grows again. If you let it grow, it kills. Communism is the cancer of present day politics.

M. ANJIAH (Secunderabad Dn.)

What happens to a film when its hero or heroine suddenly expires when it is half-completed?

The producer becomes a "sati" and jumps into the pyre of useless celluloid.

MISS PRABHAVATHAMMA (Anantapur)

I have often seen here women quarrelling near the water taps. Is it so in Bombay?

Wherever there is a tap there is talk, be it water or liquor that flows from it.

R. A. HARYANA (New Delhi)

What is your opinion of Rajaji's Governor-Generalship? Has it been a success or a failure?

Very successful! Rajaji ironed out quite a few internal dissensions and hid the dirty linen behind his dark goggles through two years of storm and strife.

A. PUSHPAVATI (Secunderabad Dn.)

Are you a good mixer?

I dissolve completely if the company is warm and womanly.

What is it in Minister Morarji that eclipses his colleagues?

He knows the administrative routine and the British had taught him to do methodical thinking.

Usha Kiran, a talented new comer, plays the lead in "Gauna", a story of Jagat Pictures.

U. A. MOHAMED AUZAM (Anantapur)

If a girl says she can read you like a book, what will you do?

I'll wear a jacket to protect the book inside me. An attractive jacket is all that a girl often reads.

Do you sell kisses at your office?

I have no buyers. I turn them into pickles and serve them in the home.

S. R. CHANDIOK (New Delhi)

I think God tests people by making them rich. What is your idea?

But then Birlas and Dalmias improve on God by becoming more rich and more rich and then the poor are put on test.

A. MUHYI (Allahabad)

What is the best occupation on a rainy day?

Place an empty bucket out and bring the water in. The Municipality can't tax you on that and you get something straight from God as a personal gift.

NAUNIHAL SINGH RAWAT (New Delhi)

What does the purse of a modern lady contain?

Frozen drops of her husband's perspiration.

A. RAGHAVAN (Guntur)

What happens if tears are not shed?

They turn into blood clots and bring murder into the eyes.

RAMESH R. VAKIL (Bombay)

What does Kishore Sahu find in Ramola?

Talent and relaxation.

MISS ZARINE KHESVALA (New Delhi)

I hear you have a kind heart but what is the proof of it?

Rush into it and find out for yourself.

Who has taken sweet Nargis's mother's place?

Raj Kapoor is acting her mother these days and giving her lectures on simple living and high thinking.

J. H. ABDUL AZEEZ (Madras)

What are the Socialists doing nowadays?

Biting their nails.

C. A. CHANDIRAMANI (Bombay)

Will Mr. Liaqat Ali Khan, Prime Minister of Pakistan, who has accepted the invitation of President Truman, be given the same sort of reception as was given to our Prime Minister?

Political receptions are uniform courtesies and Liaqat will be blown up a bit but if the Yankees give him a tenth of Nehru's reception, Liaqat will look like a clown from the circus of Ringling Brothers. It needs dignity to survive the thunderous reception that was given to Pandit Nehru.

R. SOWRIRAJALU (Negapatam)

What is a club?

A place where men meet other men's wives and permit their wives to be met by other women's husbands either in the bar room, card room or in the ball room.

N. V. R. SWAMY (Negapatam)

What are the two extremities of India?

Birla and the Bhangi! Between these two ends is woven the long history of the misfortunes of 350 million people.

A. N. NARAYANA RAO (Mysore)

Do you write with ease?

One can't be in labour every day.

C. S. NAIDU (Hyderabad Dn.)

Which quality is helping Kuldip in her popularity?

She plays the bad woman with sparkling eyes and bad women are popular on the screen.

ARJAN D. BHARWANI (Ootacamund)

What is the American dollar to India?

Gold embroidery on our Gandhi cap.

What do you think of Mr. N. V. Gadgil's appeal to the low-paid Central servants to volunteer a cut in their salaries?

This Gaga-deal minister of ours often talks nonsense. Don't listen to him.

What did Pandit Nehru bring back to India from the United States?

Goodwill without guarantee.

Differentiate between hubby and hobby?

Hubby is the sleeping partner, hobby is the dancing one.

Why do many Madrasis carry a towel on their shoulders?

Those towels are salt pans of their sweat. The hot sun makes the Madrasis melt rather badly.

Can you mention any disadvantage of reading "filmindia"?

You can become very sharp and intelligent and feel lonely in a crowded world.

If man is money, what is a boy?

Also money but outward bound.

What opinion do you hold about S. K. Patil?

I like him but the rest of Bombay doesn't seem to and yet he is the Mayor of Bombay.

How is it that the Muslim League is still alive in India?

The Leaguers never left India. Pakistan is the apple that fell in the neighbour's compound though the tree was planted in ours. They are now wooing and watering the tree again to grow another apple.

When will the Red Peril be liquidated in Asia?

There will be no peril when the whole of Asia becomes Red.

OMESH CHANDRA (Delhi)

What do you feel when you see two girls embracing each other?

It is a loss for two men and gain for none.

Are you afraid to disclose to us your bank balance?

Oh no, it is Rs. 834/- today. Father Christmas took a big slice and reduced it to that size. You can never trust these bearded guys.

Are you much misunderstood?

Not much—just enough to have no reputation at all. Anyway it saves me the bother of living up to any one's expectations.

C. NARASUBAI (Dharmavaram)

What are tears?

They may be love in floods or anger in spate or pain in a weeping mood or merely a perspiration of the eye.

K. G. MATHUR (Ghaziabad)

When do you dislike moonlight?

When it refuses to light up my companion.

Can Sardar Patel make a good film actor?

No. His face doesn't move nor does his tongue wag. He will make a good statue.

Is Dev Anand a Muslim?

He is still a Hindu.

Are you in favour of the Hindu Code Bill?

I am in favour of all revolutions.

What is meant by a pin-up virgin?

The parrot in the window is a significant symbol in India. Wonder whether Geeta Bali plays this symbolic role in "Nishana", a social story of M. & T. Ltd., produced by Nakshab.

Must be a baby in diapers, as you cannot pin up virtue and still keep it virgin.

What do you think of the recent lathi charge on the women processionists near the Council House in Delhi?

It is an ancient domestic treatment which cures many ailments. Some of our modern women deserve even whipping. I approve of the action by our government.

When does a modern girl feel lonely?

When the moths discover that the flame doesn't hurt.

MISS SUDHA JOGLEKAR (Poona)

Is kissing a child an access to the nurse?

It is an introduction. Later on the child becomes an obstruction.

PREM DATT (Lucknow)

You have deprived the Indian screen of a very talented artist by marrying her. How do you justify your action?

I have secured a Boswell for our domestic Dr. Johnson. Isn't that a greater post than merely becoming another film star?

Why do you always advise educated young women not to take up a film career? Don't you believe in the dignity of labour?

I do but the women get into a wrong labour and then the screen doesn't reflect dignity.

I. C. SEKHRI (Kabul)

A Congressman of Kanpur was found dead drunk and lying prostrate on a public road of that place. How is that?

Even a drunk Congressman becomes a prohibition poster and a dead one provides an argument for the "Grow More Food" Campaign. Loyal guys!

K. J. BHOJWANI (Bombay)

How many of your private secretaries have you married so far?

Only one. The rest escaped.

JAGDISH PRASAD JAIN (Hapur)

What is the difference between a dancer and a prostitute?

One is rhythm on the floor, the other is rhythm in bed.

What is a sealed kiss?

It is a cradle in the making.

What is a girl serving in a hotel?

An appetizer.

When does a film actress become rich?

When trash brings cash.

Who is the richest film actress in India?

Suraiya! She is the Nizam amongst the gold hoarders of the industry.

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Starring
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What sort of food does a film actress eat?

She eats directors at lunch and producers at dinner.

What is a film actress at midnight?

Cold cream, Vicks, perfume and perspiration.

What do the eyes of a spinster indicate?

The search that never ends.

What happens to a virgin when she becomes pregnant?

Her neighbours get tumours of the tongue.

What part does lipstick play in kissing?

That of a witness—giving evidence.

What is religion in the film industry?

A theme for the box-office.

When does a Muslim film actress marry a Hindu film actor?

When she is sure of converting him some day.

Is harmony possible between Russia and America?

No! Ideologically they are natural enemies today.

Why does a saint dislike gold?

Gold is the rival of every saint. It takes the devotees away and the saint gets poor business. Have you ever seen an ashram near a gold mine?

What is morality to a film actress?

An irregular hobby.

What is the best way to respect a leader?

Don't rush to see and hear him. He will go back to his desk and work and then you will have better reason to respect him.

BISMIL PATHAN (Ahmedabad)

What is a fancy dress ball?

A masquerade for male designs.

If woman is honey, why do people clamour for sugar?

People need sugar for the day.

MISS GANGU KUSHALPA (Mercara)

Excuse me, I like your cheek!

You would like the lips more.

S. R. RAHMAN (Arrah, Bihar)

Do you consider romance the magic of distance?

But when it goes to bed?

Doesn't Suraiya feel shy of her teeth?

She doesn't. We do.

VIRENDRA K. MATHUR (Allahabad)

Have you ever dipped yourself in the sacred Triveni Sangam? You are welcome here.

I shall leave behind instructions to throw my ashes there and thus at least in ashes follow Gandhiji.

ANAND S. TRIPATHI (Lucknow)

Have you ever been a guest of Morarjibhai?

Quite a few of them bite their saries these days when thinking. That is Sulochana Chatterji thinking in "Kisi-ki-yad", a social story of Paro Art Concern.

I plead guilty to a glass of water. Morarjibhai does not entertain me.

Seventy-eight of my friends read the September issue of "filmindia", the single copy which I purchased. Isn't that a good number?

That means you have robbed me of 77 buyers. And you call yourself my friend.

RAJENDRA D. GAUR (Agra)

How often do you go to Juhu Beach with your wife?

Once in a blue moon and that too in the afternoon to see some ailing leader.

SHIVA PRIYA (Patna)

Nowadays in many of the pictures girls are shown dressed as men. Do you appreciate it?

It is a more honest masquerade than adding things and making them look like women.

A. RASHID BUTT (Karachi)

Is Mahesh Kaul a new-comer?

He had worked as an assistant under Acharya Kishore Sahu and directed a couple of pictures before "Gopinath"

SAMUEL HANNOCK (Bombay)

What is the caste of Baburao Pendharkar?

He is an Indian. Our new constitution has abolished all castes.

MISS REENA CHOUDHURY (Bankura)

Is patience the sincerest prayer?

Pain is the sincerest, patience the longest.

Is flirting an art?

Not these days when the opposites meet you half-way.

Does your wife like smoking?

She hates smoking but she is not prepared to make it a cause for divorce.

KRISHAN KUMAR GOROWARA (Lucknow)

Why is marriage popular?

Because it provides minimum temptation with maximum opportunity.

K. V. KOHLI (New Delhi)

Doesn't Dev Anand find Suraiya ugly?

With that golden background?

GURUDEV KRISHEN KHULLIER (New Delhi)

I have stopped kissing. Will it affect my health?

Yes, your lips will get dry and cracked. They should be sprayed with emotion at regular intervals to keep them in good condition.

H. S. VENKATA RAO (Mysore)

What has modern education taught our girls?

Not to queue up for marriage in good time with the result that they often miss the bus.

RAJA RAO M. H. (Mysore)

What is war?

An ancient quarrel over peace.

S. P. MALGAVKAR (Bombay)

Why do you publish ministers' pictures in "film-india"?

They are as popular as the stars in serving us trash.

MAHBOOB ALI KIDWAI (Bara Banki, U.P.)

Can the Negro women come within the category of the "fair sex"?

Fair in their own shade.

N. RAMACHANDRAN (Singapore)

Let me call Rehana a masculine girl?

Do. Director Santoshi will, that way, get an additional kick from life.

MISS SHEILA LALWANI (Bombay)

What is the difference between a well-read man and a well-read woman?

The man becomes silent in wisdom while the woman talks to give evidence of her reading.

What do you think of Yashodhara Katju as an actress?

Good in monkey roles.

When does a rich man envy his poor neighbour?

When the poor one has brilliant children which the rich are often denied.

MAHENDRA KISHORE (Saharanpur)

You recently went to Mussoorie. What did you like most over there?

The climate! The landscape was spoilt by some ugly Sikh women. I can't understand why one should have to see ugly women even in hill stations. They spoil the appetite.

J. R. CHOWDHARY (Jodhpur)

Why do most of our Maharajas live in England these days?

India has become a country of misters and maharajas are like fish out of water. England has still a king and his dukes, baronets, knights etc. and can accommodate a few maharajas.

SANTOSHI SEN GUPTA (Calcutta)

"Monkeys are healthier than men", said Sir Shree Ram. What are our ministers?

Some of them are healthier.

NAVIN CHANDRA JOSHI (Ajmer)

Well, Mr. Patel, suppose I come to a tea party given by you as an intruder, how shall you deal with me?

I shall give you a cup of tea and my own cup if necessary. Hindus don't throw out their guests, invited or not.

PROF. S. N. KHOSLA (New Delhi)

What is the attitude of the modern Eve towards pregnancy?

It is an accident she likes to happen to her neighbour.

What are the legacies of the British rule in India?

One of the most criticised ones are the Congress ministers. Pall bearers at the British funeral they came home to dinner and stayed.

NIRMAL CHANDRA (Delhi)

What is the right answer to "thank you"?

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That is the first time Om refuses to get up when pulled by two maidens. Usually a drying sari on a rope takes him round a house six times. But see why he needs all this persuasion in "Naach", produced by Kuldip Pictures.

In America when you thank someone for something they say "you are welcome" and they say it in a charming manner. It is a courtesy worthy of being adopted by the rest of the world.

Dr. G. KALSI (New Delhi)

What is special about the English women considering the number of imported wives?

They are utterly useless for Indian climate and temperament. Though our men adjust themselves to the stupid tyrannies of the Western women, just to save their face, the women themselves are complete misfits in Indian life.

OM PRAKASH SHARMA (Aligarh)

Do you agree with General Cariappa who once said that our women should only be good wives and mothers and not try to replace men?

That is advice based on personal experience and as such worth considering.

FRANCIS D'SOUZA (Sholapur)

If the dead could talk back, what would they say?

They would love to remain silent for fear of being dragged back. This world is not worth a second visit.

T. K. PATTABHIRAM (Secunderabad Dn.)

Can women be happy without men?

Nor can they be happy with them. Strange creatures!

SURENDRA M. GUPTA (Bikaner)

What is the difference between the blush of a virgin and that of a spinster?

It is a dew-drop on a virgin but red rash on a spinster.

RAM KRISHAN NAGPAL (New Delhi)

What stock does Nimmi come from?

She is the daughter of the late songstress and actress Wahidan and a niece of Jyoti.

BHARAT BHUSHAN KANSAL (Kanpur)

There is much controversy on the complexion of Suraiya. Can you give me some idea about it?

She has a dry and dark coat.

You seem to be very much against our present popular ministers. Why so?

Because as their voter they gave me promises which they are not keeping now. But I am not against them. I criticise them to get better results because I have to vote for them again.

MOHAN CHANDRA TEWARI (Lucknow)

Gandhiji's sons could not become Mahatmas?

One of them has started talking the old nonsense these days and fasting. Let us give him twenty years. The other one, Devdas, can't fast. If he does, Birla will become a Mahatma.

K. MRUTYANJAYARAO (Calcutta)

What is chewing gum?

A handy device for exercising the gums without objection from the tongue.

Cosmetics improve the complexion?

Of Max Factor and other manufacturers.

Europe and America delight in the art of kissing. The Japanese consider it a disgusting habit. What do Indians think of it?

They use it as a night cap.

A. H. BAIG (Trichinopoly)

Nowadays I find too much of the "Hindu" in you. Why please?

Because our new neighbours leave us no other alternative.

At the risk of being misunderstood, I would like to know your way out for the Evacuee's Property problem other than the latest Evacuee's Property Ordinance of our Government, consistent with our secular democracy and the teachings of Gandhiji?

Why are Gandhiji's teachings recalled now? Why didn't the Muslims listen to him when he went down on his knees and requested the Muslims to give up their demand for Pakistan? Why didn't the Muslims, who are now seeking protection under his name, listen to Gandhiji and sheathe the assassin's knife which took thousands of innocent lives? The teachings of a great man can't be turned and twisted to suit political exigencies. Virtue has neither age nor community and what is good today for all ought to have been so three years ago. In

Featuring:

- SULOCHANA CHATTERJEE
- BALWANT SINGH
- RADHA KISHEN
- JAWAHAR KAUL
- RAM SINGH
- TIWARI ★ DULARI
- MONA
- MUMTAZ ALI & CUCKOO

MUSIC: **HUSANLAL & BHAGATRAM**

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SANTOSHI

Particulars: CHIRAWAWALA & Co 104, DADAR NAIN ROAD, BOMBAY 14

For NORTH **UNION FILMS,** CHANDNI CHOWK, **DELHI.**

spite of what Pakistan is doing to Hindus and Hindu property, the Hindus of India, 320 million of them, are still protecting the 40 million Muslims in India. What greater secularity do you want? Our government is kind and polite enough not to expose even those whose hearts and loyalties are in Pakistan with their fields and harvests in India. We don't want to be a nation of highway robbers and take what doesn't belong to us, but some day this evacuee business will have to be settled to the satisfaction of 320 million Hindus. Justice cannot be denied too long.

GEORGE K. JOHN (Trivandrum)

What is dawn today?

Another sugarless day with queues for rice and wheat.

Why don't you grow a moustache?

This is an age of tractors and dikes are out of fashion.

What is shaving to Bernard Shaw?

Deflowering!

In India, prison and politics go together. Why?

It is a British tradition. Freedom of speech ends with hospitality in a prison.

What is thunder without lightning?

Noise without its window-display.

R. N. SHARMA (New Delhi)

Did you ever experience falling in love while you were still in your teens?

The age at which I first fell in love was sixteen and since then I have begun falling continuously all these twenty nine years. Love seems to be a bottomless abyss.

Do you think that you are the only intelligent man to reply all sorts of questions so humorously?

Find another and then question my authority.

RAJ KUMAR PURI (Solan)

What is a gazetted lover?

One who has passed his neck through an engagement ring.

MISS SUSHMA BHAVNANI (Secunderabad Dn.)

Is it harmful to have night clubs in India?

They are harmful to our Congress ministers. They can't sleep peacefully with the rest of the town enjoying.

ABDUL HASHIB (Nowgong)

What is the matter with Kamini Kaushal?

She is short of a heart.

How can we, readers of "filmindia", make you a millionaire?

You have made me one. I have a million readers without a million in the bank.

A. N. KARNA (New Delhi)

How can the mind acquire rest?

A resting mind is a rusting mind and rust is a disease.

J. P. SINGH (Allahabad)

What are your reactions to India's foreign policy which our Prime Minister declared in the U..S Senate?

What Pandit Nehru said was no policy, it was just a polish on our impotence.

SALIKA BANO (Bangalore)

With what intention does woman use lipstick?

To mark the bull's-eye for the man to aim correctly. And yet he often strays all over the face.

MISS H. SIDDIQUA (Bangalore)

Hindi is going to be India's court language within fifteen years. Will you then publish filmindia in Hindi?

No! They will require filmindia in English as a text-book to train our foreign ambassadors.

My friend is mad after Rehana and she doesn't mind becoming Rehana's maid servant. What do you say to this?

Rehana does not require a maid servant. She has Santoshi at her beck ond call.

GOPAL CHANDRA BANERJEE (Barrackpore)

Is a curse efficacious these days?

Thought never dies and every evil thought has a reaction firstly on the source from where it comes and secondly on the object at which it is directed. We don't see the effect in all cases because the interested victim often radiates a personality too strong to be affected. And yet, gossip is a curse which often ruins lives.

How does Pandit Nehru give the best pose whenever he faces the camera?

Pandit Nehru is a born artiste with a million dollar smile and he is easily the best looking politician in our country. If a face like his won't look charming what else will?

When does an Englishman marry an Anglo-Indian girl?

When he is in the carnival spirit and wants a sexy merry-go-round. But it soon ends like a carnival.

Why are widows disallowed to participate in the marriage ceremony? Are they given up for lost?

Widows are the epitaphs of dead husbands while brides are the songs of the living ones. How can you mix both on an auspicious occasion?

K. J. DESHMUKH (Delhi)

What is the real cause of unemployment in India?

More mouths and less hands.

How far is a surgeon different from a butcher?

The butcher can always be correct in his judgment and efficient in his work. He has to cut and end it. The other one has to cut and mend it.

A. BABU RAO (Secunderabad Dn.)

We hear much about Indira Gandhi. But where is that guy Feroze Gandhi?

He is in Lucknow working in the "National Herald".

T. SATYANARAYANA RAO (Vijaywada)

I am proud of being an Andhra. What are you proud of?

Of not being an Andhra—whatever that means.

Don't you know that we are getting our own Andhra province shortly?

And a deficit of 6½ crores.

ISHWAR V. MAHBUBANI (Bombay)

Who looks after Nargis who lost both her father and mother recently?

Her business is managed by her brother and spiritual guidance is provided by Raj Kapoor.

N. RAJAGOPAL (Mysore)

Have you faith in Allah?

Yes, he is looking after Muslims very well.

What is your Moti's hobby?

Taking his attendant for a long walk thrice a day.

Gandhiji said that man will be independent on that day when he can leave his house unlocked without any worry or fear. Can we hope for that day?

The Japanese have been doing that for the last three centuries and we find them under Mc Arthur's boots today.

PREM NARAYAN MITAL (Aligarh)

What is humour?

An earnest thought in a clownish garb.

O. P. MITTAL (Ajmer)

Please explain the term "smoker's kiss"?

It is foul breath with a wrong label.

PREM CHANDRA MATTEY (Mathura)

Raj Kapoor's acting is at too low a level in several pictures. Why?

It is at the usual stage height, four feet above the floor.

N. SRINIVASAN (Madras)

If you are stranded on a desert isle with Ava Gardner dressed in a two-piece swim suit (oh boy!) what will be your reaction?

We will play Adam and Eve and search for the serpent—provided Ava agrees.

We are having our Government run by a set of kill-joys who tell us not to drink, smoke etc. What the hell are they going to ban next? Don't these birds believe in the freedom of the individual? Why don't these puritans run away to a forest or some place and leave us alone?

Politicians run only when they are chased.

D. P. DADHEECH (Bombay)

What is the difference between a guest and a ghost?

When a guest walks in his sleep into a forbidden room he becomes a ghost.

P. C. PAREKH (Bombay)

How do you like A.I.R. programmes?

I don't give them a chance to hurt me. I listen only to the B.B.C. news broadcast.

MRS. A. RAMA DEVI (Chikballapur)

Are there cannibals in India?

Cannibals kill to eat. We have many who kill without even that excuse.

Can you do without the mirror?

Who uses the mirror to see grey and disappearing hair?

KAPIL DEV (New Delhi)

Can the love of an adopted sister be real?

She has to make it real to remain adopted.

P. PICHAYYA (Agra)

In the Film Censor Board Certificate, you find these days a big A or U, at the bottom or on top. What does this mean?

"A" means "adult" i.e., a picture for you and your memsahib. "U" means "universal" and permits you to add the little "baba" to your crowd.

What is the height of Yashodhara Katju?

She grew an inch or two in "Ajit" by giving a good performance.

MANU G. BHAGAT (Bombay)

What kind of women do American men like?

Madhubala, one of our most charming stars, is evidently in a mischievous mood in "Hanste Ansu", a social story of Akash Chitra.

Americans have no time to bother about what they like. They are busy worrying about what they get.

Do you like the Gujarati garba?

I like the girls if they are not too old. The garba is noise and nonsense.

Is there any caste system in America?

The black and white and the rich and poor—only four principal castes. There is a smaller one like the Jews.

What will happen if the husband and wife are both in the habit of walking in sleep?

If the house is circular they might meet in their own bedroom instead of being lost in the guest rooms.

EHSAN U. KHAN (Bilaspur)

What is a club without female members?

An Arab camp of cut throats.

MISS M. RAU (Bangalore)

When I see death in a Hindi film I feel horror but no pity. Why?

Because every death has a swan-song attached to it. It is horrible to see people singing on their death bed.

How old does Jayashree think she is?

A married woman is always as old as her husband, a mother is older. Jayashree is both a wife and mother.

PROF. DEVKI NANDAN NASEH (Delhi)

Is love-making always an out-door game?

Yes, owing to the present housing shortage.

MISS STELLA DORAISWAMI (Tanjore)

Why are women like flowers?

Women are not like flowers. When you crush a flower it yields a perfume. When you crush a woman you get venom.

How is a dog wiser than a woman?

He wags silently and wins.

Both poverty and riches are the offsprings of thought?

But grocers, milkmen, dhobies and rent collectors are not figments of imagination.

Is begging better than loafing?

Begging is business, loafing is exercise.

Is the Ku Klux Klan still in existence in America?

Yes and that is unfortunately the dark side of American life which makes the good Americans blush.

Why does a man take off his boots first when undressing while a woman begins with her hairpins?

Women live by their wits and walk on their heads. Relief is therefore rushed to the head first.

Will Indians pull together in times of real crisis as the English people do?

Yes, except the Communists and the Muslim Leaguers.

JOGESHWAR MAJHI (Sambalpur)

What is a dream to Pandit Nehru?

A subject for one more lecture to us.

K. RAMA RAO (Kakinada)

What is chastity to a prostitute?

A fast unto death.

What are the prospects of a man having a sense of humour?

He either sells it or eats it himself. He can live well either way.

S. C. AGGARWAL (Rajgangpur, Orissa)

Should revolution be condemned?

Not when it overthrows tyranny.

H. LAL SUDAN (Delhi)

Your outstanding virtue?

Hard work!

Do you like slacks on girls?

On slack girls.

B. T. TARKAS (Bombay)

Do you ever feel yourself like a raja?

That is not a very pleasant feeling with Vallabhbhai around.

MISS GULABZA BEGAM (Puranigudam, Assam)

What does a smile prefer?

A smile in return but it often gets a frown and that is how hatreds begin.

SURESH NAKUL (New Delhi)

Are you fond of fishing?

Very much but the bait doesn't attract these days.

MAHIPAL S. GHEMAWAT (Jodhpur)

Why isn't Veera becoming popular?

She is not lucky and unlucky persons don't bring luck to others.

S. W. SHIRODKAR (Bombay)

If a man insults you, what will be the outcome?

A broken jaw.

GHULAM MEHBOOB (Anantapur)

My brother eats neem leaves daily. What is the matter with him?

Neem leaves eaten daily act as prophylactic to snake poison. They are used to diagnose cases of snake poisoning as they do not taste bitter to those who are poisoned. The juice of neem leaves is also used in worms, jaundice and skin diseases. Now find out what is wrong with your brother. If he wants some tonic for debility, ask him to eat the bark and not the leaves.

A. RAMANUJAN (Guntakal)

What are the little Patels doing these days?

Dev Anand and Nigar Sultana make an attractive romantic team in "Khel", a social picture of Shahin Pictures directed by S. M. Nawab.

They are taking free copies of "filmindia" to their colleges and depriving me of my legitimate sales. They become popular but I become poor.

BRAHMA NARAYAN (Lucknow)

Are general elections overdue in our country? If so, when do you expect the same?

They are overdue but we won't have them so easily. The present Caesars like the warmth of their little thrones and they won't give up power without a struggle. Anyway, you might get a chance sometime in 1951. Don't make a fool of yourself on that day. Vote with your eyes open.

T. SOMASUNDAR RAO (Bangalore)

Does Eastern Pakistan appear like an island to you?

Oh no! I look upon it as an extension of Burma which in its turn is an extension of Red China.

When did you have the most satisfying meal of your life?

Whenever I have eaten less than I needed. Meals have a way of becoming misfortunes with me.

MISS KUMARI (Vizagapatam)

What is rumour?

Rumour is the poison gas which rises from the sewers of society and kills its victims without bloodshed.

What sort of a husband does a famous actor make?

An actor-husband is a gas balloon with his head in the air all the time.

L. G. BHAGWAT (Baroda)

Do you not sometimes laugh at the silly advertisements appearing in the papers about our films?

The silly pictures take so much of my energy that I have no energy left to laugh at the advertisements.

SUSHEEL RATTAN CHOPRA (Simla)

People say baldness is the sign of wisdom. What is your opinion?

This would be a rash judgment about at least one man whom I have met—S. A. Aiyer, the Chairman of the Bombay Board of Film Censors.

MISS LATA SUKHTANKAR (Bombay)

Why are our shopkeepers without smiles?

They believe in robbing and not serving. A smile means service.

V.G.K. THATACHARY (New Delhi)

Do girls require dogs when they go out for a walk?

Not a bad idea! Dogs can bring them back home.

G. L. REJHWANI (Delhi)

What is your opinion about removing the ban on R.S.S.?

I agree with Sardar Patel's decision. There is no sense in keeping our second army in prison.

MARRIS NELSON (Agra)

What is a rare sight in Pakistan?

A Hindu in a dhotie and a Gandhi cap. That is the uniform dead men wear.

How do you like ladies as radio announcers?

Women usually speak better than men. Besides a woman's voice lends sex-appeal to the microphone.

MISS VINODINI CHAUDHARY (Bombay)

How long should a man live?

Only as long as he earns his own living and not be a burden on others. My father works at 77 while I know young men of 25 loafing and living on others. These lazy loons should be shot dead. There is no place for parasites in the present world.

When will Miss Gohar get the bus?

I think she has stopped standing in the queue and probably uses private transport.

RAGHUVIR PEDNEKAR (Bombay)

Is S. A. Aiyar a linguist?

A mighty one! He understands every word that Minister Morarji talks though the rest of the province does not.

Why is Kardar so overpatriotic?

Kardar is a warm type. He embraces everything including patriotism. He has erected a statue of Gandhiji in his studio in the open and can't stop the crows from fouling Gandhiji's revered head though Kardar himself embraces the statue once a day in the presence of the Hindus.

N. C. BANERJEE (Chandausi)

Are you an encyclopaedist or a genius?

I am a hungry man with a number of dependents who feel hungry at regular intervals. A hungry man will commit even a crime. I am only writing for you folks.

P. N. MURTHY (Bobbili)

Mr. Patel! Can you attract ladies?

My wife thinks so. All wives think so. They have to explain their misfortune somehow.

KUMARI H. KHURANA (New Delhi)

Whom do you like most: a Communist, a white-capped Congressman or a Socialist?

I like them all: the Communist for his honesty, the Socialist for his tragedy and the Congressman for his stupidity.

BATAKRISHNA GHOSH (Cuttack)

What stands in the way of producing Indian pictures without songs?

The Indians who rush to see our rotten pictures and come out whistling the hybrid tunes.

S. C. SRIVASTAVA (Bahraich, U.P.)

I have heard that whenever you happen to be in a studio, the director stops the shooting and attends on you unless you ask him to resume his work. Is it true?

It is true in India and Hollywood too. But I visit a studio once in five years and thus no working hours are lost because of me.

KUMARI P. M. BAILEY (Meerut)

Why is Raj Kapoor interested in Nargis?

Though a father of two children and a producer of two pictures he is at that impressionable age when people mistake a crow for a nightingale. And Nargis is not exactly a crow.

I have hung Dilip Kumar's photo besides my photo in my drawing room. If Dilip hears this, will he be annoyed?

He will be happy. He has a vacancy once again. He has been jilted and his heart is empty these days.

S. R. SINGH (Kanpur)

Air travel is not very popular in India. Why?

On morning flights some air hostesses hit you with their foul breath. People who have to bend and serve must be taught discipline and personal hygiene.

M. H. LAKHANI (Wardha)

Why do Bombay producers hate S. S. Vasan, the producer of "Chandralekha" and "Nishan"?

Why do other journalists hate me? It is difficult to be successful, more difficult to remain successful and most difficult to be accepted as such.

SOLANKI MADAN (Jodhpur)

Who induces you to see the rotten pictures of "Ranjit"?

Chandulal Shah is my friend and I can't hurt him though he hurts me by never reading "filmindia".

What is the use of uttering prayers in Sanskrit when we do not understand them?

Nor does God. That is why the world is in such a mess. Try in Hindi, our national language.

K. R. SANKHE (Bombay)

Are you loved by Pakistanis?

And how? They would love to recite the "fatihah" over my grave.

ALI RAZA RIZVI (Agra)

Has darkness a tongue?

It has a scream if you stumble.

B. M. CHAKRAVERTY (Lucknow)

What will 'Azad' be without Moti?

A home without an intelligent and understanding pal.

Is it safe to lend money to a girl friend?

Absolutely! She spends it and forgets everything about it. And so should you—give it and forget it.

What sort of directors do our producers like?

Birds of the same feather.

K. SIVA RAO (Bapatla)

If necessity arises, which slogan do you like to cry aloud: "Jai Hind" or "Vandemataram"?

I like "Har Har Mahadeo". It has a significant ring of history in it.

J. L. LADHA (Bhilwara)

What does your wife think about divorce in the Hindu Code Bill?

She won't read those sections. That will mean giving me another chance

A. P. SHUKLA (Rewa)

How far is the report of Shashikala's marriage true? Some months back I had learnt through some papers that she had married her neighbour?

Yes, she obeyed the Christian Commandment by loving her neighbour.

KHARAK SINGH (Kuala Lumpur)

Have you heard of the rumour that Kamini Kaushal loves Dilip Kumar?

I don't rely on rumours. I know Kamini loves no one but herself.

I hate Congressmen. Do you?

I don't. I only criticise them because I love them. People whom you hate you forget.

'Ranjit' and 'flops' always go together. Isn't that true?

So far, yes! But the best of friends part some day.

Were you a book worm when you were in school?

Yes, but I never ate the school books. I specialized in fiction and that is why I could not digest the examination papers.

Filmindia means money to you. Don't you think so?

It is not money so much as work and a living.

UMESH AGARWAL (Lucknow)

If you had wings where would you have gone first?

I would have dropped food parcels for our refugees stranded in Pakistan.

M. VELJI (Jamshedpur)

Does the beauty of a nurse help to cure a patient in any way?

A beautiful nurse is half the remedy, the other half is rest in bed. Medicines and doctors are superfluous.

Why are there less twins, triplets and quadruplets in India?

In India, children are born in quarters and halves. Very rarely we have a full normal child. What else can you expect from starving and dehydrated wombs?

A. L. BAGRI (Calcutta)

What is your reaction to the Anti-Hindu Code demonstrations outside the Assembly Hall?

Waste of time and energy.

IQBAL MAYAN (Ernakulam)

Why is it that the stardom of filmstars and politicians is short lived?

Both live on glamour, a food which only the fools cook.

When was corruption introduced in Indian politics?

Way back in the days of Ram Rajya when Bibhishan stabbed his own brother Ravan in the back and was glorified for his treacherous act.

D. G. KHUSHALANI (Kalyan)

I follow one particular girl. When she sees me following her, she smiles. What does that mean?

Pity! Poor, you!

MRS. E. D'SYLVA (Bombay)

You seem such a mixture of good and bad. What are you in reality?

A journalist—that means a mixture.

Do you think it right of parents to send their daughter out alone with her boy friend, who doubtless has sincere intentions of marrying her, to pictures and dances?

Isn't it better to know a bit of the man one is expected to live with the rest of one's life? As long as the dates don't change the months in a maternity hospital, I think there is nothing wrong in a girl meeting a few boys and making her final choice.

MOHINDAR SINGH (Nabha)

How are peace and politics related?

Peace is the rabbit which politics chases but never overtakes.

M. ISHAQ (Lucknow)

Why is it that we don't find any really beautiful women working as teachers, telephone operators, typists, nurses or practising as lawyers or doctors?

The beautiful ones are buried in marital beds. Only those work who can't marry. The beautiful ones employ men to work for them.

K. G. MHATRE (Bombay)

What is more poisonous than a cobra tooth?

A woman's tongue. It has poison that kills slowly not only her man but his entire family.

How is a pickpocket recognized in a crowd?

That is one man who if recognized ceases to be a professional.

Are you sex-conscious?

Just enough to distinguish between the two sexes.

GOPAL NARAIN TANDON (Lucknow)

Why do you hesitate in telling us your educational qualifications?

Who hesitates? I didn't pass the Matriculation and never saw a college in my life except to admire its architecture and not even the college girls.

ABDUL AMAL (Madras)

Why do Communist quill drivers style themselves as 'progressive' writers? Are they really progressive?

They are progressive seeing their impatience for a Communist revolution.

R. C. BHANDARI (Jodhpur)

If all politicians were dumb?

Less people would be hungry.

S. K. AGARWAL (Lucknow)

I was a chain smoker but since August 15, 1949, I gave up smoking. Is it not a sacrifice?

Indeed, it is, for the cigarette manufacturer.

Why do the Communists keep long hair?

To look less civilized and make their violence look more natural.

UDHAV M. DAGA (Bombay)

Do you know that doctors prescribe your magazine for frigid people?

I know. The magazine has also saved many men and women from seeking divorce.

M. L. MUKHERJI (Patna)

Why does vice so often take its abode in many temples?

Because we have stone gods and dark temples.

T. JHUNJHUNWALA (Kanpur)

Why do people go bare-footed while going to some holy river?

To save the shoes from being spoilt and to carry the dust of the streets into the river. I don't see any other significance.

What do you think of liars?

I call them politicians.

N. M. SINGH (Perak, Malaya)

Would a man be happy if he was the only soul left on earth?

Wouldn't that be a pretty lonely existence? And then whom will he rule and go to war with? The brute in man needs a victim.

S. N. S. SHASTRY (Bombay)

If wishes were horses, what would Patels do?

Win the Derby every time.

B. H. SESHADRI RAO (Madras)

You spend Rs. 100|- per mensem on your dog and yet you say you are poor. Do you know the average earning of a middle class man in our country?

My dog is not an average middle class man. He is an intelligent fellow who knows my moods and he gives me loyalty—a virtue unknown to mankind. Don't you think Moti is worth a million dollars and more?

BHAWANI SHANKER (New Delhi)

Is 'filmindia' banned in Pakistan?

Not yet.

G. A. SAMAD (Madras)

What is your personal opinion about Mrs. Aruna Asaf Ali?

I don't know Aruna personally. But the way she spits out hot words at intervals she must be getting pretty exhausted.

M. V. NAIDU (Voyalpad)

When does a man purchase land in his wife's name?

When his creditors announce the dawn every day.

K. A. PATNA (Madras)

What would be the fate of film stars in Pakistan if mosques replaced studios?

If Pakistan wants to be true to her theocratic ideals, then there is no place for film studios in Pakistan. The Quran doesn't sanction anything that has to do with photography.

Prohibition has saved several crores to the masses. Where is the money now?

With the masses! They buy illicit liquor with it and poison themselves.

SARDAR MOHAMED (Kampala, Uganda)

I have yet to see a film magazine as intelligently and as honestly edited and as beautifully produced as "filmindia". What is the reason? Lack of good, honest writers or finance?

Anything good and successful needs brains, talent and honesty of purpose.

V. S. SANTANAM (Secunderabad)

Has India a message?

We have only Pandit Jawaharlal Nehru. The rest is poverty and starvation.

Women grow older sooner than men. Why?

They are weighed down with the responsibility of growing more men and women.

B. S. KATHPALIA (Poona)

What is your contribution to the "grow more food" campaign?

I eat less, being condemned to a diet the rest of my life.

25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90|- and one copy of "Grey Dust"; 2nd Prize: Rs. 70|- and a copy; 3rd Prize: Rs. 40|- and a copy; 4th Prize: Rs. 30|- and a copy; 5th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR FEBRUARY

1st Prize to George K. John (Trivandrum); 2nd Prize to N. V. R. Swamy (Negapatam); 3rd Prize to U. A. Mohamed Auzam (Anantapur); 4th Prize to Omesh Chandra (Delhi); 5th Prize to M. Anjiah (Secunderabad Dn.) and 20 consolation prizes to the following:—T. Damodaran (Ernakulam); R. A. Haryana (New Delhi); S. R. Chandiok (New Delhi); A. Muhyi (Allahabad); Prem Datt (Lucknow); I. C. Sekhri (Kabul); K. J. Bhojwani (Bombay); S. R. Rahman (Arrah, Bihar); Virendra K. Mathur (Allahabad); K. Mrutyanjayarao (Calcutta); Raj Kumar Puri (Solon); Manu G. Bhagat (Bombay); Raghuvir Pednekar (Bombay); Ali Raza Rizvi (Agra); Kharak Singh (Kuala Lumpur); P. Iqbal Mayan (Ernakulam); Shiv Priya (Patna); Miss Sushma Bhavnani (Secunderabad Dn.); Miss M. Rau (Bangalore) and Miss Kumari (Vizagapatam). Money Orders and copies are being sent to all the prize winner.

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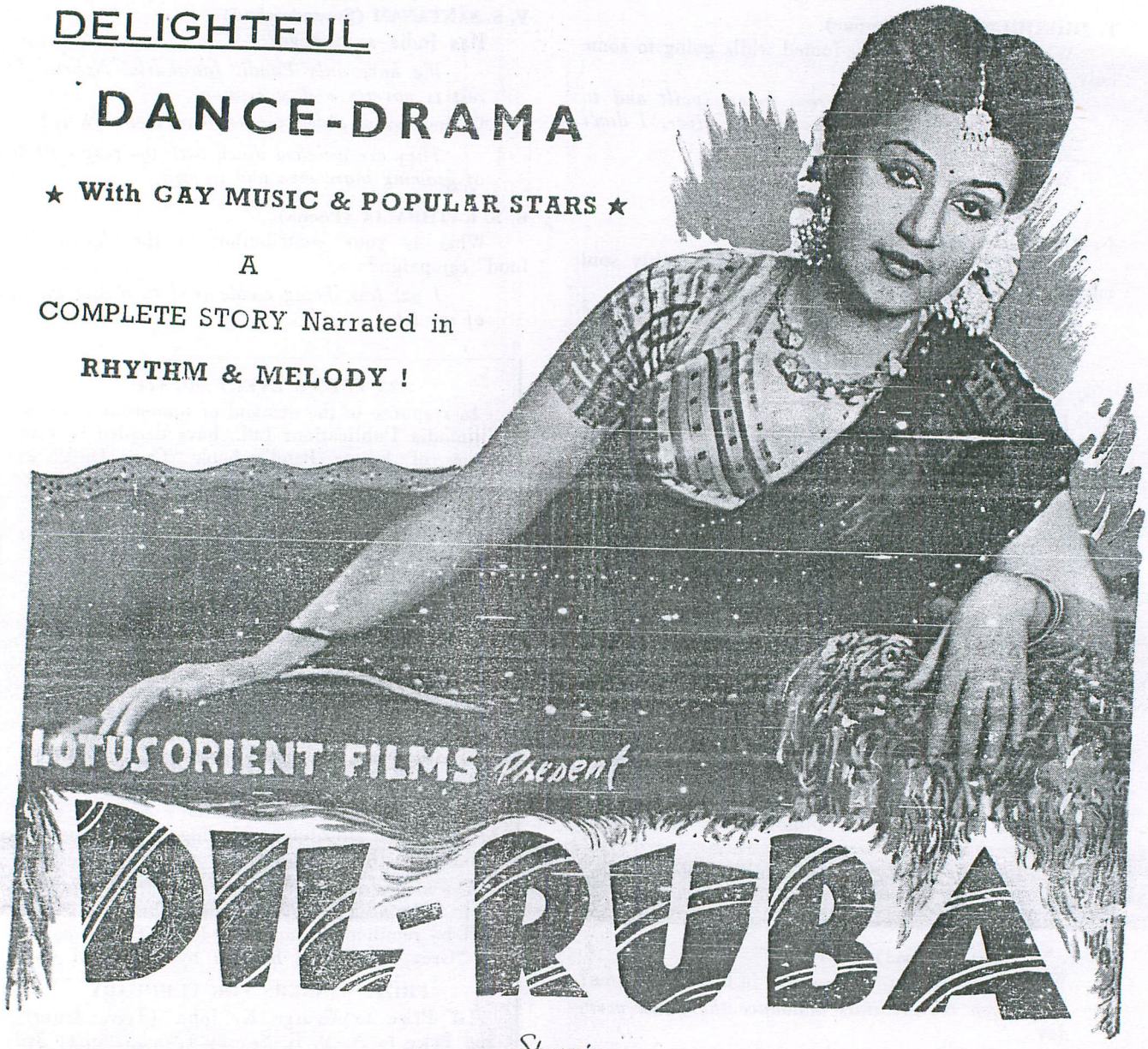

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OUR REVIEW

"Natak", Another Kardar Trash!

Censors Wink At The Picture!

"Natak" is one of those cheap pictures which Kardar Productions have been recently producing one after another to catch the eye of the masses. This one has failed even to attract the masses.

"Natak" is one long rotten hash of several stories and nowhere in its long footage does it even once become interesting or entertaining.

It has bigamy in it, contrary to our law of the state and a suicide in it again contrary to the law and strangely enough it has passed the censor test despite some specific provisions to the contrary in the Production Code.

NATAK

Producers:	Kardar Productions
Language:	Hindustani
Story & Dialogue:	Azm Bazidpuri
Songs:	Shakil Badayuni & another
Photography:	Sailen Bose
Recording:	Anant Thakur
Music:	Naushad
Cast:	Suraiya, Amar, Sofia etc.
Released At:	Super, Bombay
Date of Release:	2nd December 1949

Directed By
S. U. SUNNY

It is the old, old village story which begins at the village well with the principal village maiden drawing water and singing and a score of village maidens going round her continuously with brand new clay pots, never touched by water, on their heads. The way the director makes the other girls go round and round the heroine makes this sequence a stupid and ridiculous affair.

We are now introduced to the city boy who falls in love with the village maiden as usual. He is Kumar Ashok, son of one Raja Pratap Singh. He is a photo maniac who takes snapshots of his sweetheart, Radha. Radha's mother washes clothes and keeps the home fires burning. Because she washes Ashok's clothes also, the hero and the heroine meet to the intense disapproval of a local vagabond, Swarupi, who also has designs on the heroine.

Happy to be together! Suraiya and Dev Anand make a romantic team in "Afsar", a social story produced by Nav Ketan.

TRAVESTY OF MARRIAGE!

When a Muslim directs a Hindu story he completely disregards the sanctity which Hindus attach to their marriages. Director S. U. Sunny makes the heroine's mother bring a priest and marry the hero and the heroine within an hour at the most. He treats the Hindu marriage like a Muslim contract before a Kazi, forgetting the spiritual sanctity and the specific laws and ceremonials required for a Hindu wedding. There are certain months of the year in which a Hindu marriage cannot be solemnized and there are certain fixed days, "muhurts" as they are called, on which days alone marriages can take place. But director S. U. Sunny gets a Hindu marriage done then and there in defiance of the social and religious laws of the Hindus. And the censors, of course, don't mind all this just because they do not understand the ridicule underlying the sham ceremonial of Hindu marriage perpetrated on the screen by S. U. Sunny.

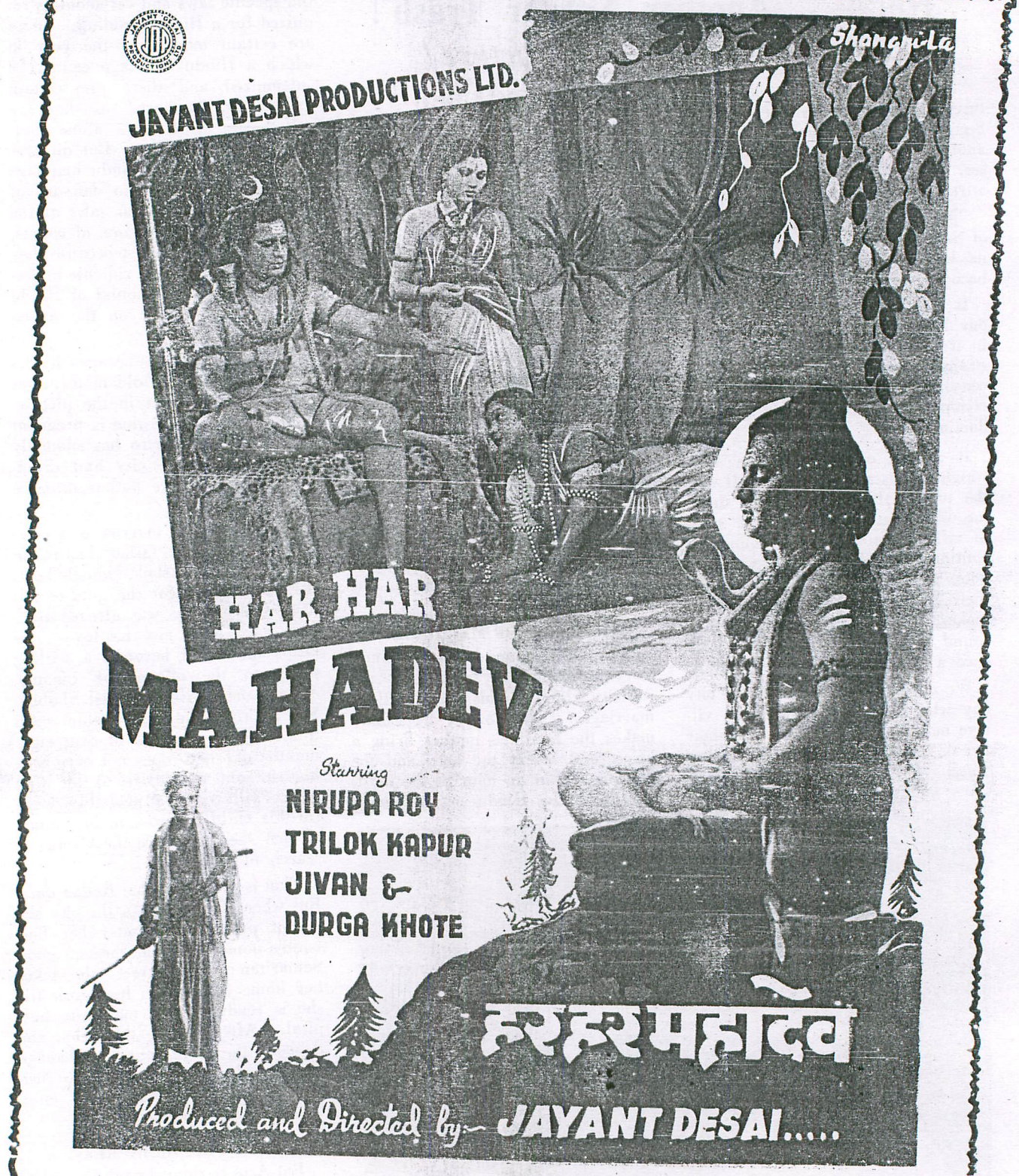
After this marriage between Radha and Ashok, Radha's old mother dies having done her bit in the picture. By this time the heroine is pregnant as usual and the hero has suddenly gone away to the city and disappeared to introduce pathos into the heroine's life.

The hero now marries a second time because his father insists on this marriage. Ashok, though he is the hero, hasn't got the guts to tell his father that he was already married once to a girl he loves. He keeps mum and becomes a willing party to the offence of bigamy. Ashok's new wife is called Shobha. She is rich and fashionable. All this time for a period of over eight months our hero does not even take his car out and drive to his first wife's village. He probably waits for his child to grow in her womb so that she may leave the village in search of him.

That is precisely what Radha does. But when she arrives in the city she is not permitted to enter her husband's home. Now she meets a good Samaritan in the street who takes her home and makes her work till she is ready for the maternity hospital. After getting the baby, she deposits the child in an orphanage and to help the story-writer to rush to a climax early, Radha gets employment with Shobha.

THE BAZIDPURI MESS

But Azm Bazidpuri can't be rushed like that by a village girl. He is a Muslim writer and he must go at his own speed. So he creates more complications and takes us through a clash between the hero and his second wife, another clash between



Now Running At CENTRAL

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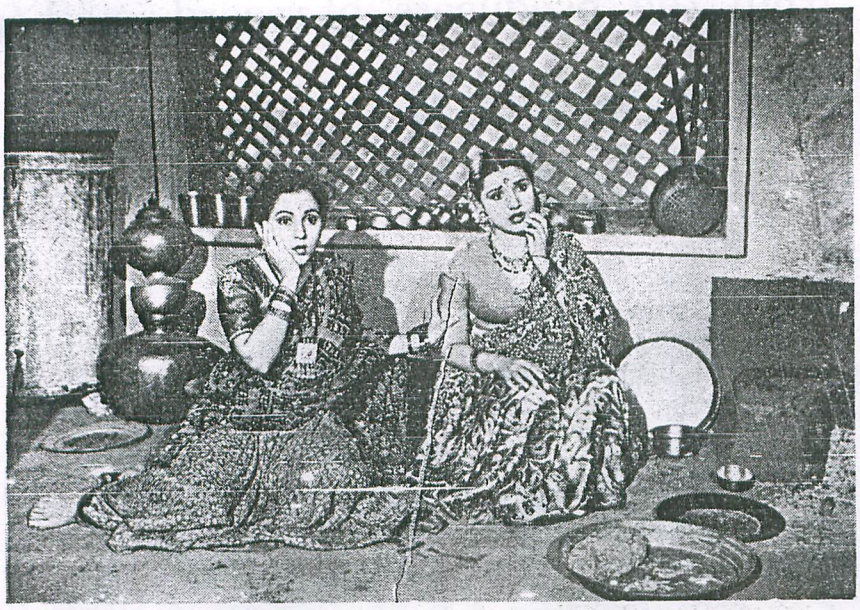

This is a peculiarly Indian domestic situation with pots and pans and Yeshodhara Katju and Rehana in "Surajmukhi" produced by Madhuban.

the first wife and the second wife, a clash between the parents of both and still another clash between the hero and his first wife. In between these clashes he sandwiches a stage career for the heroine who wears a fantastic dress and sings just a song which makes the hero rise to his normal manhood.

Now the Bazidpuri guy is ready for the final climax. It takes place in the heroine's home at the point of a revolver held by Shobha. Revolver in hand Shobha threatens to kill Radha but the hero, whose manhood is by now thoroughly roused, shields his beloved. The rich parents of both the parties stand behind watching Shobha's performance with the revolver in hand. They don't rush to take the revolver away from her. Being tired of holding the revolver too long in hand and having come to the last word of her dialogue, Shobha puts the barrel to her temple and kills herself. She, of course, falls down carefully without hurting the floor and when we see her close-up on the ground, we see blood spread with a wall brush on her face and we quickly accept her as dead fearing that the Bazidpuri guy may raise the dead and start it all over again.

The hero gets his heroine and his father who had once objected to the girl on grounds of family prestige does not now mind her seeing that we have already been bored too long. We appreciate his touching consideration for us but he ought to have done that in the very first reel.

IDIOTIC DIRECTION

The story is as idiotic as man can make it. But the direction surpasses the story in idiocy. It is at once stupid, unintelligent and unimaginative. It is all that and more. It is clumsy even in a primary item like dress continuity. The hero's dhoti which looks dark, because it is deep-dyed, in the interiors becomes spotlessly white in the outdoors in the immediate continuity shots and so does the sari of the heroine which changes from black to white and vice versa without any rhyme or reason. The make-up of the hero's father makes him look younger than his son. There are innumerable technical errors which the director could have avoided with a little care.

The dialogue is incorrect in places owing to the misuse of Hindi words like "Dosh", "Aparadh" etc. put in a wrong context and idiom. Muslim writers should learn Hindi properly instead of doling out their ignorance of the language in a film dialogue which is heard by millions.

The music is trash—just old trash and the man who sings for the hero sings his share of the trash completely out of tune.

A LONG HEADACHE!

Suraiya plays Radha, the village maiden, and in doing so gives her rotten best. She does not even know how utensils are to be cleaned in a home. She should ask her maid servant to teach her at least this. She has old tunes to sing which she delivers indifferently. Amar plays the hero and in doing so smashes all our ideals of hero-worship. This boy is a complete failure.

Sofia is not bad as Shobha, though we cannot understand why she is portrayed in a cattish manner unnecessarily seeing that she was merely an innocent victim as the second wife in the story.

In short, "Natak" is an utterly stupid affair and intensely boring throughout. It is hardly a motion picture. It is a headache and as such a grave risk to every exhibitor —whether in town or village.

"Grey Dust"
Improves Your Word
Power

Naaz, an attractive addition to the screen, makes her debut in "Achhajee" produced by Forward Pictures.

Another big hit from the producers of record smasher

"KANEEZ"

CARAVAN PICTURES, PASTA ROAD, DADAR, BOMBAY 14.

OUR REVIEW

Colours Run Amok In "Ajit"

M. Bhavnani's Pioneering Effort !

Very few people in this country possess the pioneering zeal of Mohan Bhavnani and fewer still have his dogged bad luck right from the beginning of his career in the film field. Smiling through reverses that would have broken down a lesser man, Bhavnani has been experimenting with one new idea or other all these years probably with the solitary aim of making a nest-egg for his old age.

Dame Fortune has once again turned away from him, for, "Ajit", Bhavnani's new experiment in colour, has failed to be popular at the box office.

In the absence of the Technicolor process, which India cannot afford, and after the inglorious failure of Cinecolor in India, Bhavnani's attempt to shoot a feature film in 16 mm. Kodachrome must be considered as a praiseworthy enterprise.

"Ajit" was originally shot in 16 mm. Kodachrome and blown up on Ansco film to the standard 35 mm. size. The result is satisfactory in bits and grotesque sometimes. Kodachrome is primarily a product for amateurs who do not mind a few colour tones going wrong so long as some colour is captured by the film but this film remains an imperfect medium for translating to the screen the colours and tones of a long feature play in which fidelity and continuity of colour tones are as much necessary to make the drama effective as a good story.

A J I T
(A Kodachrome-Ansco Blow-up)

Produced by: **A.B.C. Productions**
Language: **Hindustani**
Story: **"Asir of Asirgarh" by "Snilloc"**
Music: **Pandit Gobindram**
Dialogue & Songs: **Pandit Fani**
Photography: **Jamshed Irani & others.**
Audiography: **P. R. Misra**
Cast: **Monica Desai, Badri Prasad, Yashodhara Katju, Prem Nath, Gope, Nayampally etc.**
Released At: **New Empire, Bombay**
Date of Release: **16th December 1949**

Directed By
MOHAN BHAVNANI
&
MOTI JHANGIANI

"Ajit" has, therefore, failed to attract for the following main reasons:

(1) The cameraman failed to achieve absolutely correct exposures which alone secure as much colour fidelity as the Kodachrome is capable of.

(2) The processing of the original 16 mm. negative being erratic. the colour tones have suffered throughout, one particular colour wrongly predominating a shot, the green, the yellow and the red taking their turns in this game.

(3) The interior shots lack the necessary light concentration on the players to separate them from the sets by securing a depth of focus. The sets were painted in colours too loud with the result that they mixed too freely with the players.

(4) All the mid-shots and long-shots have lost definition in the process of blowing-up. This could have been avoided by more intense lighting of the shots and by cutting down the diaphragm thereby securing a greater depth of focus and giving more sharpness to the image. These shots show that the exposure meter was mainly used with bigger diaphragm openings. In a picture that was intended to be blown-up this was a wrong procedure. Even outdoor sunlight shots suffer from loss of definition. And that is poor photography.

(5) In the close-ups, which have definition and some of which are well taken, the colours lose their harmony because of wrong exposures and careless processing—the yellow running riot in many shots.

(6) The costumes are quite nice but here again the colour-matching is wrong—deep contrasts being the keynote of the entire plan. In the interior shots these costumes push back the players to the sets cutting down the distance between the players and the sets almost completely.

(7) The leading players were completely unsuitable for Kodachrome shooting. The dark-skinned Monica looked hideous as she changed from red to yellow according to the whims of the colour processing.

"Meena Bazar", a social story of Pancholi Productions, promises to be a sex-sprinkled story if this situation is any index of the things to come.

New Year's Announcement

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'NAGHMA'
'NAFRAT'

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This pretty dame, Nigar Sultana, leads a useful star cast in "Khel", a social story of Shahin Pictures.

Never once did she look natural. She was, in addition, supposed to be a virgin princess at the Snow-White age. Monica's ugly nose, wrinkled face and tired eyes hardly meet the requirements of the story.

(8) The story is in the Kincaid traditions and as such a dead subject for modern audiences. Bhavnani's East-India Company approach to motion pictures is deplorable. "Ajit" fails to appeal as a motion picture story.

OLD HUMBUG!

The story is the usual old-fashioned Rajput nonsense in which a princess falls in love with a young, unknown Rajput boy but they are not handed over to each other till a bandit kidnaps her and wants to rape her and the good old Rajputs go to war against the bandit and we go through some synthetic thrills. It is all unreal and unconvincing.

The dialogue is not bad and a couple of tunes are quite attractive. The sound recording is erratic. If we make peace with the subject of the story, the direction is quite good.

From the players only Gope and Yashodhara Katju give good performances. Monica Desai looks hideous as the princess and is mainly responsible for the failure of the picture. She appeals to none. Nayampally looks like an aged and anaemic gorilla and in the role of Zorawar, the bandit, he gives the same type of stupid work which he did fifteen years ago. Bhavnani's loyalty to his old friends is touching but it does not improve his financial prospects.

Prem Nath, who plays the young Rajput hero, looks a sissy at best. The boy has a smooth blank face and even his make-up doesn't crack through emotional moments, leave alone his muscles.

As an experimental novelty in colour, "Ajit" is quite an experience to see but not as an entertainment. It is a boring story which will not bring money to the exhibitors.

Sugar Shortage?
Try "Grey Dust"
During Tea-time.

RANJIT
OFFERS A
ROMANTIC
MUSICAL
COMEDY
IN
BHOOL BHULAIYAN
STARRING
AGA ★ ZEB KUREISHI ★ LAILA
BHUDO ADVANI ★ PESSI PATEL
Director: TAIMUR BEHRAMSHAH
Watch for it at your
FAVOURITE THEATRE

Thrilling Poem

"Samadhi", Filmistan's next box-office hit produced by S. Mukerjee and directed by Ramesh Saigal, is now ready for release. It is a dynamic picture of patriotism which at once thrills and entertains. Starring Ashok Kumar, Shyam, Nalini Jaywant, Kuldip Kaur, David, Mubarak and over ten thousand others from the I.N.A., the story is woven round the immortal struggle of

Ashok Kumar plays the I.N.A. Captain and he fights and falls in love at once.

Nalini Jaywant begins as an innocent and ends by becoming a sweetheart.

Nalini is a nice thing to hold and Ashok looks happy at the chance.

Dancing is a feature of Filmistan pictures and Nalini can't escape it—spy or no spy.

of Patriotism

Netaji Subash Chandra Bose to win freedom for India.

A war drama usually ends by being a spy drama and "Samadhi" is no exception to this rule. But when you get beautiful spies like Nalini Jaywant and Kuldip Kaur war becomes a romantic episode, more so, with handsome boys like Ashok Kumar and Shyam lying handy and ever-ready to be wounded by the shafts of Cupid.

Snaps From "SAMADHI" A FILMISTAN PICTURE

Nalini Jaywant is the main attraction in the picture and Ashok realizes that too well.

Kuldip Kaur handles a gun smartly but does the main shooting with her eyes.

Shyam, a captain in the British Army, has his heart torn between duty and love.

Kuldip Kaur keeps a dancing establishment where she spies for the British.

IT KEEPS YOU SPELL-BOUND

GEMINI'S

MISHAN

Now Showing to **ENTHRALLED AUDIENCES** *at*
ROYAL OPERA HOUSE, JAI-HIND *and* **RIVOLI**
BOMBAY, **ALAKA-***POONA* *and* **ALL OVER INDIA**

OUR REVIEW

"Namoona" A Sample Of M. & T. Ltd.

Kishore Sahu Saves The Picture!

"Namoona" is the maiden picture of M. & T. Limited, produced after three years of pre-production experience obtained by its sponsors. The picture, however, remains a maiden one in many respects such as screenplay, direction, photography, sound recording, music etc. And that is perhaps why it is called "Namoona", meaning a small advance sample of what is in store for us in the future.

The germ of the story is good even though it reminds us of that popular picture, "The Sin of Madelon Claudet" featuring that famous actress Helen Hayes, with the slight difference that the woman in this picture acquires an illegitimate womb through a rape, like Hardy's Tess of the Durbervilles.

In any case the story could have become an excellent drama had the screenplay writer shown some intelligence and imagination. The screenplay is dreadfully poor and almost every emotional situation has been thrown to the winds for want of correct dramatic development and good direction. Hira Singh, the man who wrote the screenplay and directed the picture, is thus mainly responsible for this picture becoming what it has become—a poor entertainment.

AMATEURISH PRODUCTION

It is the world-old story of a woman's misfortune and fall and her battle with her conscience and her surroundings. Shyama, a young house-maid, is raped by her multi-millionaire employer. She soon gets an illegitimate child—a daughter named Rekha—but due to the usual vicissitudes of life this child is brought up by one Baba Devdas as his own daughter without the girl knowing anything about her mother.

Rekha now reaches an age at which girls become the belles of their town. Rekha is well educated and has in addition a father with plenty of money. Barrister Kedar, a multi-millionaire lawyer of the city and Jeevan, a refugee boy, are naturally interested in Rekha: Rekha loves Jeevan and vice versa.

Trouble starts when Lachchu, a parasite, starts blackmailing Shyama and Baba Devdas when he hears of Rekha's engagement to Barrister Kedar.

Lachchu is soon murdered by an old crazy lover of Shyama and we soon see Shyama, Mahesh and Baba Devdas in a court scene—all tried for murder. Barrister Kedar, the public prosecutor, gives here a Robert-Donat performance in "The Winslow Boy" in prosecuting the accused but the confession of Shyama, contrary to all judicial practice, is accepted by the court and all are discharged.

Barrister Kedar, despite the scandal attached to Rekha's birth, is still prepared to marry her and as an advance gesture of his intention to do so, he takes Shyama and Baba Devdas to his home. There Shyama sees the photograph of the multi-millionaire employer who had raped her. That was Kedar's father which revelation makes Rekha a sister of Kedar. The rest is Jeevan and Rekha and smiles again.

The picture is an amateurish production. Photographically it is shot almost throughout in a single lens making the shots monotonous and depriving the artistes of the chance to emphasize their emotions in suitable close-ups. The cameraman does not seem to know the uses of the different lenses on his camera turret. The sound recording is erratic both in dialogue and songs. A couple of old tunes sound pleasant to the ear but the rest of the music is not attractive. Lyrics are not bad though some of them are too Urdu for a Hindu story. The direction is very poor and amateurish.

NAMOONA

Producers:	**M & T Films Limited**
Language:	**Hindustani**
Story:	**J. C. Jain**
Screenplay:	**Hira Singh**
Dialogue:	**Mohanlal Bajpai**
Songs:	**Santoshi & Nakshab**
Music:	**C. Ramchandra**
Cameraman:	**P. C. Sinha**
Recordist:	**P. Raymond**
Cast:	**Kishore Sahu, Kamini Kaushal, Leela Chitnis, Dev Anand etc.**
Released At:	**Novelty, Bombay**
Date of Release:	**23rd December 1949**

Directed By

HIRA SINGH

SAHU, THE GULLIVER!

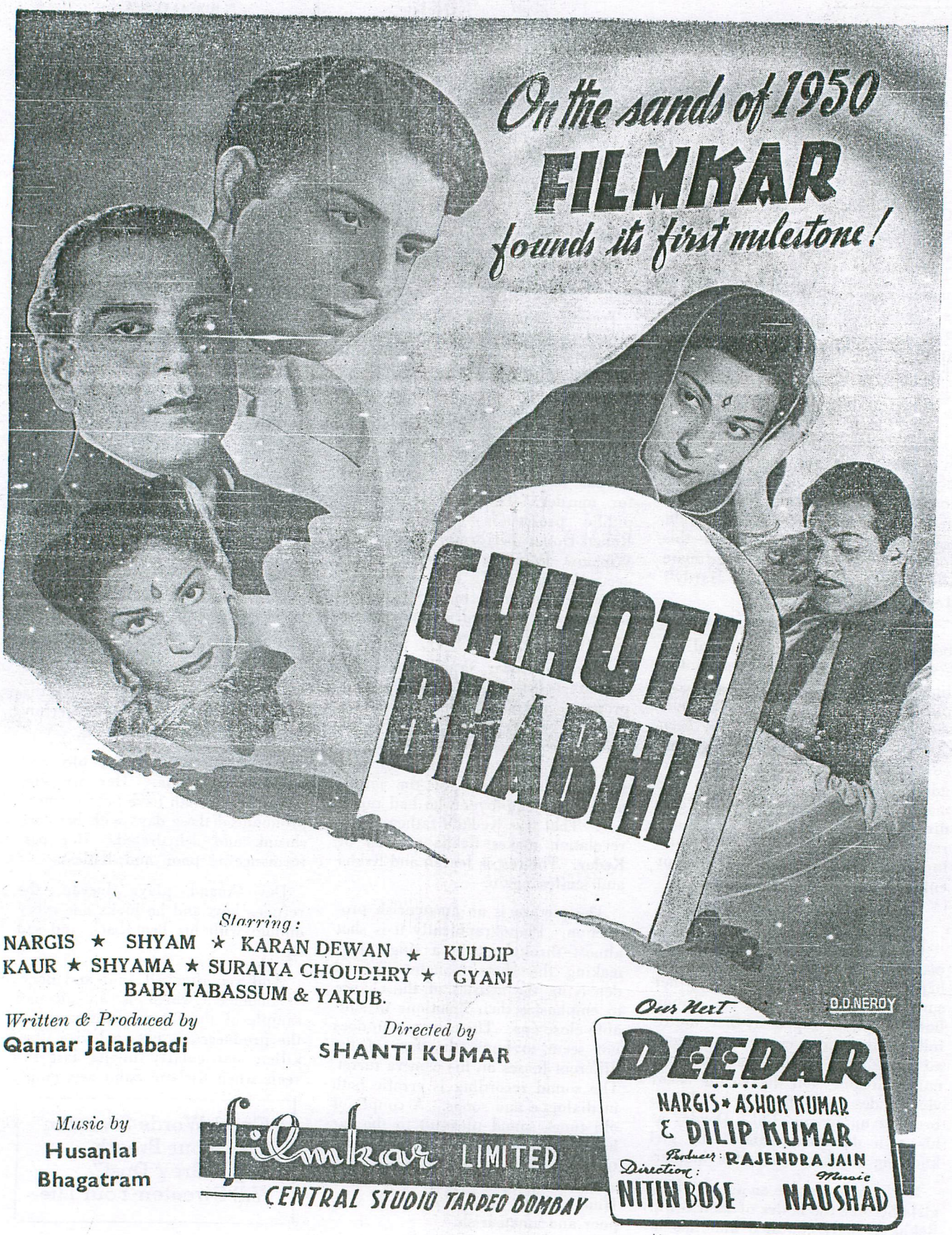
Kishore Sahu, in the role of Barrister Kedar, easily gives the best performance. With little lispers like Kamini Kaushal and Dev Anand around, Kishore Sahu has practically a walk-over. Apart from the poor opposition from others, Sahu's performance is in itself a superb expression of the histrionic art and it reaches classic heights in the court scene when this excellent artiste delivers a masterly oration with an ease which is at once perfect and natural. We dare not blame the director for Sahu's excellent performance in the midst of trash.

Kamini Kaushal looks old and hideous as Rekha. Her wrinkles around the mouth have become more pronounced these days with her face shrunk and dehydrated. Her performance is poor and listless.

Dev Anand plays Jeevan, the refugee boy, and he looks one every minute with his bent back and sad lips.

And yet after all said and done, "Namoona", which is an advance sample of the future programme of the producers, is not so bad a time-killer, particularly in its last two reels when Kishore Sahu gets going.

Good Words Sweeten
Your Breath
"Grey Dust"
Will Sweeten Your Life



Starring :

NARGIS ★ SHYAM ★ KARAN DEWAN ★ KULDIP KAUR ★ SHYAMA ★ SURAIYA CHOUDHRY ★ GYANI
BABY TABASSUM & YAKUB.

Written & Produced by
Qamar Jalalabadi

Directed by
SHANTI KUMAR

Music by
Husanlal Bhagatram

filmkar LIMITED
CENTRAL STUDIO TARDEO BOMBAY

O.D.NEROY

Our Next

DEEDAR

NARGIS ★ ASHOK KUMAR
& DILIP KUMAR

Producer : RAJENDRA JAIN
Direction : NITIN BOSE
Music : NAUSHAD

AT HOME AND ABROAD

A HURRIED JOB?

Lausanne, December 29.

Rita Hayworth, now Princess Aly Khan, gave birth to a daughter weighing five and a half pounds at the Mont Choisi Clinic in Lausanne on Wednesday the 28th December 1949.

The Rita-Aly Khan wedding took place with great pomp and splendour on the 27th May only seven months ago.

To inquisitive newsmen Prince Aly Khan said, "I told you premature babies run in my family".

HOT SHOW!

Bihar Sharif, December 22.

There was an armed attack, presumably Communist-inspired, on a local cinema house on the night of 21st December when one person was killed and a few received wounds from gunshot.

It started with a dispute between the proprietor of the cinema and his employees and ended with the burst of guns and fire arms. A dusk to dawn curfew was imposed as a sequel to the clash while three guns were seized and a dozen persons arrested by the police.

FOURTH EACH!

Santa Barbara, December 20.

Taking Hollywood completely by surprise, Film actor Clark Gable. 48, married Lady Ashley, 39, widow of Douglas Fairbanks Senior, on a ranch three miles away, with only a few friends to witness the happy event. The couple then drove to San Luis Obispo and obtained a license after Gable had passed the requisite state blood test.

For both Gable and Lady Ashley, the marriage was the fourth event. With that experience, they ought to make this one last a little longer!

IN OUR FOOTSTEPS!

Simla, December 20.

At a meeting organized by the East Punjab Temperance Federation to celebrate "Prohibition Day", Premier Dr. Gopichand Bhargava said that the East Punjab Government had under contemplation, a proposal to enact legislation for stopping smoking in cinema houses in the province, as well as in educational institutions and playgrounds.

Some of the provinces like Bombay have already banned smoking in cinema houses.

HURTING MUSLIMS!

Karachi, December 16.

The Muslim Ahmadiya community of Karachi has asked the Government of Pakistan to ban the Linda Darnell film, "Everybody Does It", describing the picture as a "sacrilege intended to wound the susceptibilities of Muslims all over the world".

The film, it is reported, portrays the life of Fatima, daughter of the Prophet Mohammed.

If the picture is really objectionable, India must also ban it. Foreigners must not be allowed to hurt the religious susceptibilities of our 40 million Muslims.

HITTING PATRONS!

Calcutta, January 1.

Two young men were injured while waiting to buy their tickets in a narrow passage by the side of the cinema house on Cornwallis street on Friday the 30th December. Evidently, there was a huge crowd and no place for the queues. Both the young men were admitted to the hospital, one of them in an unconscious state with severe injuries to his head.

It is the duty of the cinema authorities to see that there is enough queuing space for their patrons and avoid accidents of this type.

EVEN IN PARIS!

Paris, December 29.

Twenty-five year old French actress, Helene Bellanger, was reported to have been dismissed by the Comedie Francaise, the French State Theatre—for taking a bath in her first film.

The Comedie Francaise is a puritanic body and doesn't allow its stars to display themselves immodestly.

It seems that they also have their own Morarji Desai.

GIRL FOR A TICKET!

London, December 19.

A Yemeni, Salakh Karem, who arrived in Israel by air, had a girl of nine with him, his bride. He said that he had bought her in Yemen for Rs. 3|-. But the girl was not willing to be his bride and made several attempts to escape. She even tried to commit suicide by jumping from the roof.

Karem, however, refused to part with the girl but when the authori-

They still come—victims of the monstrous ambitions of politicians—leaving behind their homes and hearths and their young women sometimes—these Hindu refugees from Sindh hounded out by the ruthless rule in Pakistan. 200 of them arrived in Bombay on the 15th December by the Steamer Saraswati—strangers and refugees in their own land.

ties refunded him his Rs. 3|- he gave her up. And with that money he bought for himself a cinema ticket.

CLEVER ROBERTO!

Rome, December 20.

Hollywood star, Ingrid Bergman, who has been making interesting news in Italy ever since the shooting of "Stromboli" denied reports of her secret marriage to film director, Roberto Rossellini. She, however, told the reporters that immediately she secured a divorce from her doctor husband, Peter Lindstrom, she would marry Roberto.

Why should a marriage be secret when the rest of it has to be?

WRONG ONES?

Bombay, December 30.

A fire broke out in a cloth godown on Matthew Road on Thursday the 29th December, causing damage to the extent of two lakhs of rupees.

The godown belonged to Messrs. Kapurchand and Co. and contained films and bales of silk. The fire seems to have been caused by the spontaneous combustion of films. Luckily there was no loss of life. The fire was brought under control after two hours.

Five film rewinders were subsequently arrested by the Lamington Road Police on charges of endangering the safety of others by a negligent act. The police also stated that the arrested persons were responsible for handling the films and that there was no license for storing the films in the godown.

But what is the use of arresting small men when the big ones escape? Surely the film rewinders did not store all that film in a silk godown without orders or instructions from the bosses.

GOOD OLD BILL!

Hollywood, December 16.

William Desmond, 71, one of the best known stunt actors of the silent screen, died at the Cedars of Lebanon Hospital in Beverly Hills, California.

Desmond was born in New York and worked on the stage for many years before he took up the screen as a career. His first film in 1915 was "Peggy" in which he co-starred with Billie Burke. He was most popular during the 20's in pictures of action and adventure. Some of these were, "Perils of the Yukon", "Strings of Steel" and "Riders of the Purple Sage". Later he appeared in "Roaring West" and "Ruggles of Red Gap" and he worked with Universal until about two years ago.

NO ONE LISTENS!

New Delhi, December 20.

Speaking in Parliament on a bill for central censorship, Sardar Bhupinder Singh Man, (East Punjab) appealed to the Government of India to save Indian cinema audiences from "stupid songs, silly dances and

★ BAWARE NAIN
★ BARSAT KI EK RAAT
★ HAR HAR MAHHADEO
★ KISIKI YAD
★ BHAKTA PURAN
★ DHOOM DHAM
★ PUTLI
★ HANSTE ANSU

HIS MASTER'S VOICE
CALCUTTA: BOMBAY: MADRAS: DELHI

absolutely foolish situations". The Sardar also wanted shorter films.

BUT WHEN?

New Delhi, December 28.

The Cinematograph Amendment Bill (second amendment) centralising censorship of films passed in Parliament on Tuesday the 20th December, received the assent of the Governor General.

The Act will come into force shortly when there will be one Central Censor Board instead of the different provincial censor boards.

NO MORE!

Hollywood, December 20.

Screenplay writer and producer, Lionel F. Houser, 41, died of a heart ailment in El Monte, California. At one time a staff member of the New York World Telegram, Houser joined the film industry 18 years ago. He wrote many screenplays some of them being, "Courage of Lassie", "Adventure in Baltimore" and "Third Finger, Left Hand".

AN ADVERTISING STUNT!

Hollywood, December 20.

The Academy of Motion Picture Arts and Sciences has sold the Bulova Watch Company the rights to manufacture a watch to be called the "Academy Award" model.

The contract is for a four year period guaranteeing a minimum return of $. 125,000 to the Academy and gives Bulova exclusive watch advertising rights to reproductions of the Academy's "Oscar".

Now everyone who buys an "Academy Award" Bulova watch, can call himself an 'Oscar' winner.

IN MADRID

Madrid, December 27.

Jose Rivero, a well-known figure of the Spanish Theatre who had worked in many stage plays, died in Madrid.

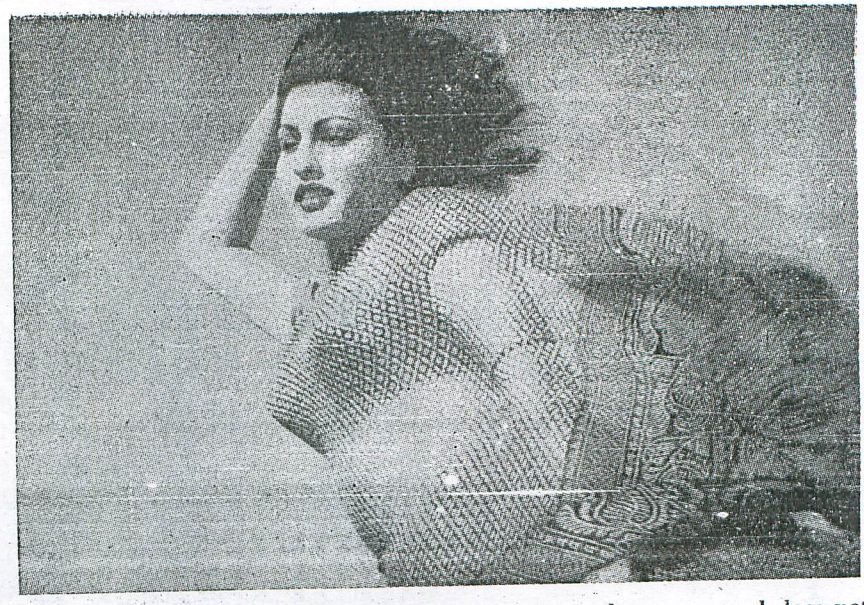
MOURNING A GREAT ARTISTE!

Strodol, (Austria) January 3.

Emil Jannings, well-known German actor, died at his home on Monday the 2nd January at the age of 63.

Born in Brooklyn, New York, on July 26, 1886, his parents took him to Germany when ten years of age. He made his first stage appearance at the Gorlitz Theatre. In 1915, Ernst Lubitsch persuaded him to take to films and during that time he worked on the stage as well as the screen. Later, he devoted himself entirely to the screen giving one great portrayal after another. He played the principal role in "Vaudeville", the film which brought him world-wide fame as well as the others who took part in it—Dupont, the director, Warwick Ward and Lya de Putti.

Some of the popular pictures Jannings worked in are: "Du Barry, Woman of Fashion", "The Loves of Pharaoh", "The Way of all Flesh", "The Last Laugh", "Street of Sin", "The Patriot", "Blue Angel" and "The Tempest".



Begum Para is honest and genuine in her curves and contours and does not need 'aids' like other screen girls. There is a fortune in those curves if a producer frames them suitably in a picture.

ONLY 5 LBS.!

Calcutta, December 28.

Melodious screen songstress, Kanan, gave birth to a five pound baby and thus fulfilled the ambition of her life-time. All the screen lullabies she sang will now be useful to put her baby to sleep.

Kanan has been twice married. Her present husband is Debabrata Bhattacharjee.

BLOODY?

Sydney, January 5.

The Australian Film Censors have passed the word "bloody" in films and classified such films as suitable for general exhibition.

Now that the word 'bloody' has acquired official recognition, couldn't we also use it sometimes to describe a few clumsy things which our popular ministers do?

PROGRESSIVE!

Madras, January 4.

The Government of Madras in a recent circular to cinema exhibitors, have informed them that under the Cinematograph Act, no license will be granted to any theatre now under construction or which may be constructed in future, unless enough space is provided within its premises for parking motor cars and other vehicles. As for the theatres already in existence, the Government have asked them to provide parking space for cars and cycles near their premises.

What about exhaust fans, lavatories and aerated-water vendors?

BREAKING THE BACK!

Bombay, January 4.

The Chief Administrator of Nasik has increased the octroi duty on films from Rs. 35|- to Rs. 40|- per print. As a result of this, all morning shows have been suspended as such shows never collect more than Rs. 50|- per show.

An appeal has been made to the Government to reduce this tax. But they need money for stupid things.

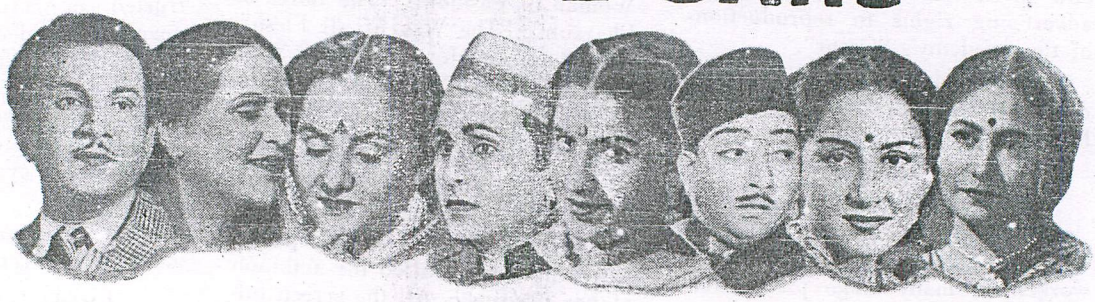
PRESENTS

Hamara Ghar

A POWERFUL DOMESTIC DRAMA

PRODUCED BY

KISHORE SAHU



Starring: Durga Khote—David—Agha—Ramesh Gupta—Yashodhara Katju —Veera—Geeta Bose—Umakant—Meena Kumari—Janki Das

Story & Dialogue
Pandit Girish

Directed by
NANABHAI BHATT

Music
Chitra Gupta

For Territorial Rights of Bombay, Pakistan and South Apply to

HINDUSTAN CHITRA,

PRESENTS

BIJLI

A RIOTOUS MUSICAL UNDER PRODUCTION

PRODUCED BY

KISHORE SAHU

Starring: REHANA—SITARA—PARO—RAMESH GUPTA

Music Khemchand Prakash

Directed by SUSHIL SAHU

Lyrics Bharat Vyas, Kumud Tripathi

For Territorial Rights of Bombay, Pakistan and South Apply to

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Anmol Rattan

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MEENA • KARAN DEWAN

GOPE • GULAB & NIRMALA

SCREEPLAY & SONGS — **MADHOK** | DIRECTION — **M. SADIQ** | MUSIC — **VINOD**

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For C. P. C. I. .. .. .. Messrs. Bharati Film Distributors, Raj Theatres, Indore.
For Other Territories, Contact : M/s. Jaimani Dewan Productions, Famous Building, Haines Road, Bombay 11.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

DON'T PATRONIZE!

"The old styled and ill-managed picture house named "Star Talkies" at Tatanagar, is the worst one and many unfortunate people are disappointed after seeing a picture at this theatre which often exhibits old and rotten pictures at a high price.

"We fail to understand how such cinemas are allowed to be run. Are such picture houses meant for amusement or for misery?"

TATANAGAR. *M. Venkata Rao.*

KICK HIM!

"I can put up with all kinds of nasty things in a theatre, such as bugs, mosquitoes, kicks from the near seat, a crying child, the lover's talk in front etc., but when it comes to a cinema vendor doing business while the show is on, I lose myself. In the heat of my temper, I abuse him for obstructing my view, and he, without the least compunction. starts retaliating. Finally it is all settled. but the thing is repeated again in another part of the theatre."

BANGALORE. *K. Balachandar.*

A MUSLIM PRODUCER!

"Your bold criticism of 'Dillagi' appearing in the November issue deserves special thanks. The Censor Board seems to be completely blind in allowing such an abuse of a Hindu virgin, quite contradictory to our traditions. In fact Kardar has cracked a cruel joke at the much adored Hindu virgin."

TATANAGAR. *S. K. Bose.*

SOMEDAY PERHAPS!

"I congratulate you on your excellent editorial "Bankrupt's Diwali" in the November issue of "filmindia". Such thought provoking editorials on political affairs rarely appear in magazines entirely devoted to the film world. How true are your words "after 28 months of freedom we are greater bankrupts today than we were ever before and that our national assets are our revered leaders who give us more speeches and more promises." This is true both individually as well as collectively.

"After reading some of your recent editorials on political affairs, I sometimes doubt whether you could have been more successful as the editor of a political magazine rather than that of a film magazine. You may say that your criticism of the politicians would be as fruitless as that of the film directors and actors. But still I would like you to consider my suggestion and start a monthly news magazine in addition to "filmindia" and analyse our national problems and other non-filmic affairs and give us many more of your thought provoking articles."

POONA. *P. Pasupathy.*

BOOSTED BUT CONDEMNED!

"Accept my congratulations for your outspoken review of the much boosted film 'Apna Desh' of Mr. Shantaram. This film has been reviewed in its true perspective by you alone. I cannot understand as to why other journalists fail to criticise a picture on its merits and fight shy of speaking the truth! Your review of this is elaborative of the fact that the future of the film industry is secure so long as incorruptible persons like you are at its helm to elevate the taste of the cinegoers and to guide the censors and the producers alike."

Asst. Director of Education.

REWA. *A. P. Shukla.*

PAIN KILLER!

"I went through your "Grey Dust" while I was laid up with an operation to my right leg. The contents of the book are so witty that I several times burst into laughter, forgetting all my pains. I can boldly say it was my only companion which gave me comfort in the grim atmosphere of the hospital. I will never forget you Mr. Patel.

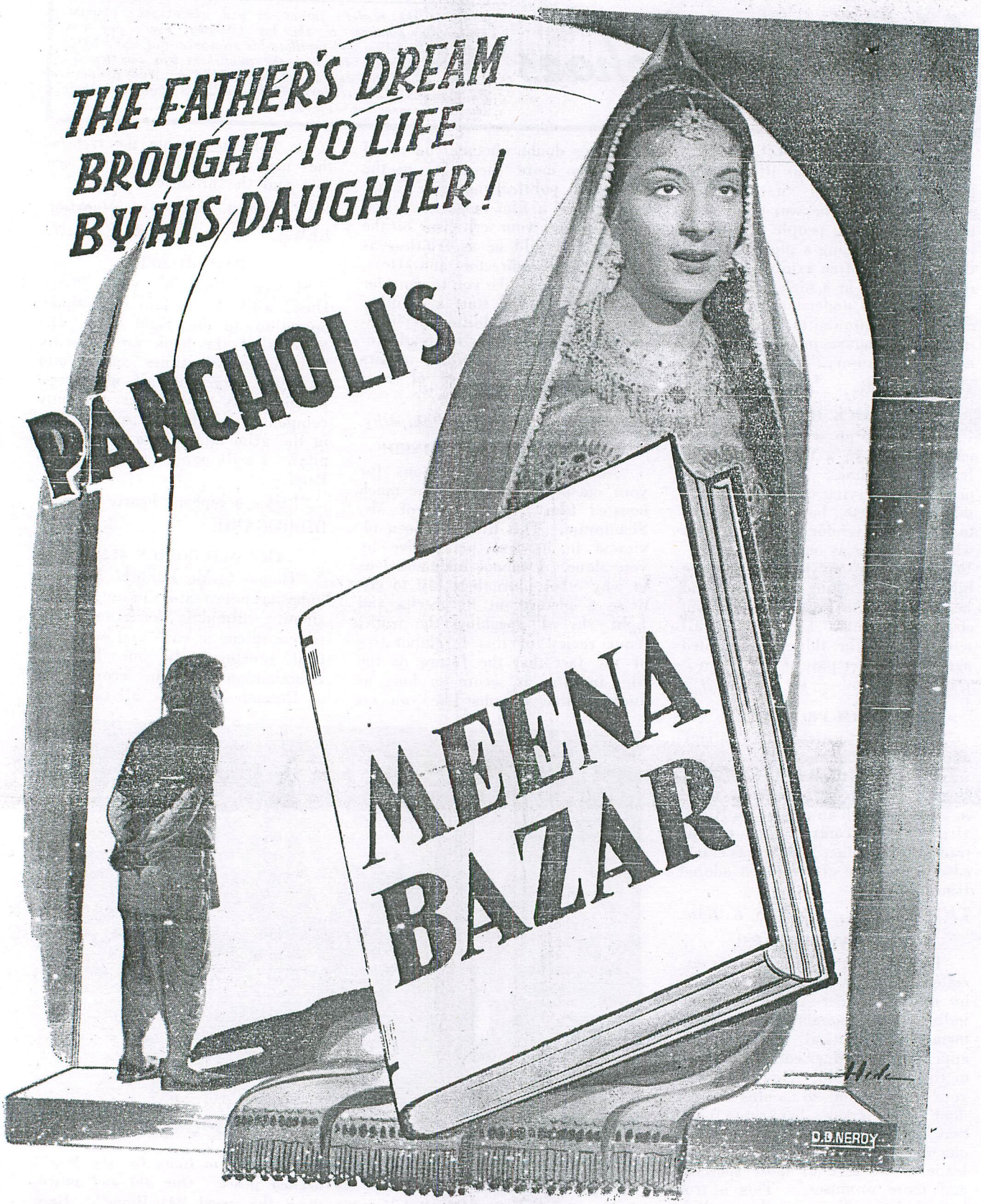
"Please accept my hearty thanks".

DIBRUGARH. *Martin T.*

TRY OLD COPIES ALSO!

"Thanks to Mr. Baburao Patel. I unhesitatingly venture to say that fascinating "filmindia" has always come to our rescue at each and every critical juncture. In our Terminal Examination (held in second week of December '49) we all compared

Quite a few old and tired men of the world came to India for the World Pacifists Conference. Their very age needed peace. Our old and peace-loving Governor-General, Rajaji, gave them the usual "At Home". Here is a small group: Rajkumari Amrit Kaur—peace-loving because of her frail health— Ray Newton of U.S.A. and Rajaji—all old and tired and of course peace-loving.



STARRING:

★ NARGIS ★ SHYAM ★ GOPE ★ KULDIP ★ SAPRU ★ KANHAYALAL & OM PRAKASH

For South India: L. S. Iyer, Film Distributor, Gandhi Nagar, Bangalore City.
North: Allied Pictures, Chandni Chowk, Delhi.
West Pakistan: Novelty Pictures, Jullunder City.
Bengal: Ambica Films, Bentick Street, Calcutta.
C.P. & C.I.: Bharat Films, Indore.

PANCHOLI PRODUCTIONS, Central Studios, Tardeo, BOMBAY.

our answers of Income-tax and Auditing papers with ease and without any risk with the help of "filmindia".

"Mark you Mr. Patel, I say with the help of "filmindia". But you will like to know how? The December issue of "filmindia" was placed on the invigilator's table with the common consent of all. The invigilator could not check his temptation of seeing it and afterwards he was drowned in the ocean of healthy humour provided in "Editor's Mail" and in the meanwhile we compared the answers (for God's sake please don't ask the name of the invigilator concerned). The invigilator referred to is our Professor possessing so many master degrees but after all he was defeated by "filmindia". The poor professor!

"The next day our weapon was "Grey Dust". Mr. Patel, though I myself have also taken advantage of this 'weapon' but personally I feel it was a bad end of a good means. Am I correct?

KANPUR. *T. P. Jhunjhunwala.*

WRONG LABELS!

"In the film world in India we hear so many charming names of actors and actresses and mistake them for Hindus, whereas in actual life they happen to be Muslims. I don't think any Hindu actor or actress in Pakistan is permitted to masquerade under a Muslim name for publicity purposes. Apparently this is a matter which does not come under any reciprocal agreement between the two Dominions. In my opinion, it should be made penal in India for any Muslim to trade under a Hindu name, at least for security reasons."

JAIPUR. *M. P. C. Gupta.*

HIGH, HIGHER AND?

"Kardar's contribution to the constructive work of ameliorating the social standards of India's teeming millions is glaringly obvious in the hopelessly trite and worthless films that he has doled out recently. His 'Dard', 'Dillagi', 'Natak' and 'Dulari' portray almost identical trends in amorous experiments. The similarity in their themes and their stereotypy are startling.

"In 'Dulari' which I saw the other day at the local Novelty, he has shown gypsies as freebooters! What a commentary upon his perverse conception of contemporaneous life! All these films are utterly worthless and at least I did not expect such homicidal tortures from a man of Kardar's opportunity."

KANPUR CANTT. *Shashi Datt.*

PALACE, INDEED!

"There is a new picture house in Cuddapah named "Rounaq Picture Palace". Though it is shedding some "rounaq" by its mercury lamps, it hardly seems to be a palace. There are about two dozen partners, poor fellows owning it and they have invested about two to three lakhs of rupees.

"The first time I went to this palace of lights, I saw "Laila Majnu" which was running to packed houses. A reserved ticket secured me a seat in the middle of the balcony which was soon in a furnace for the roof has been fitted with invisible fans. When the show began all my neighbours got up and sat up—some on the backs, some on the arms of the chairs. I thought them to be fools but as I turned my eyes to the screen, I realized that only three fourths of the screen was visible. After blessing the partners, I walked out of the picture house, I mean Palace."

ELURU. *Sheik Ismail.*

SECULARITY?

"I dare say that none of your readers could have read Evacuee Nandlal Oberoi's heartrending and harrowing tale described in your December issue, without anguish, compassion for the large family and righteous indignation of the treatment accorded to one of our brethren.

"When we compare this nerve-wracking instance, and remember that till two months ago as much as Rs. 85,000|- have been paid to Pakistan's rich and greedy Premier Liyaqat alone (not to mention the amounts paid to others like him residing in Pakistan) in lieu of property left behind in India, our hearts get sore all the more."

Mrs. A. N. Visalakshmi.

CHITTOOR.

BALD BIRTHDAYS!

"These days everywhere there is an increasing tendency in India to

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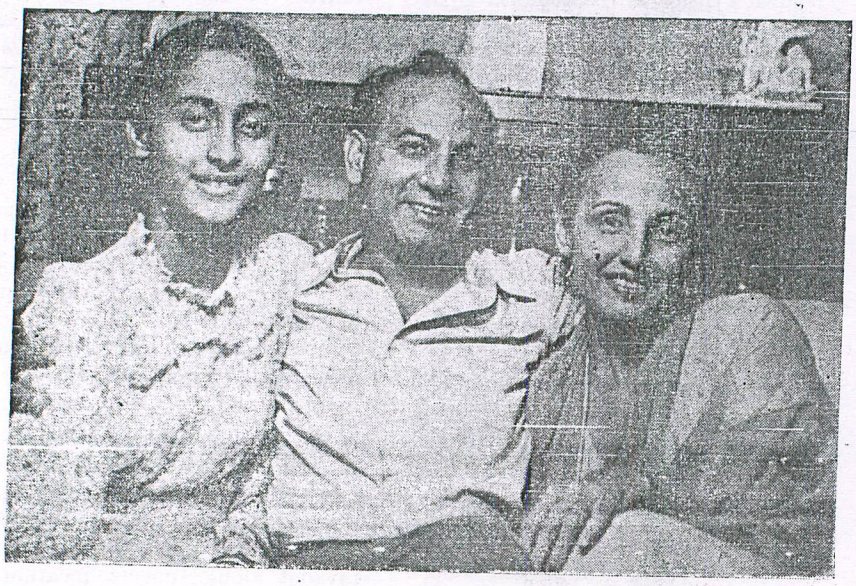

A pal of two generations, Motilal sandwiched between Shobhana Samarth and her daughter. It is time Motilal changed his name to Sitaram.

celebrate birthdays. This is not only waste of energy but involves huge sums which can well be utilised in improving the conditions of our villages and their inhabitants. Every year certain villages should be taken up by the provincial governments to effect certain improvements like opening schools, building hospitals, providing good roads etc. It is high time that the people and the popular government took up this national work in hand".

KAKINADA. *O. M. Venkatram.*

PARTY GOVERNMENT?

"The present policy of the Madras Government to distribute lands to the political sufferers is contemptible and unjust. A political sufferer is defined as one who suffered imprisonment in the political movement or one who received a wound by gunshot or one who suffered lathi charge or such other persons and naturally such persons are eligible for the land. But the Government insists that such persons—even though they are political sufferers—who belong to a political party other than the Congress are not eligible for this relief.

"Is this a policy to bring back those political sufferers who left the Congress? Is this distribution of land a bribery to catch such political sufferers?".

DHARMADAM. *M. Mammootty.*

BIRTHDAY GIFT?

"Recently at Surat I had taken 15 of my friends to see "Dillagi". It was a celebration on account of my passing the B. Com. examination. And, believe me, we all repented. I regretted it the most, because I was a fool to see it even after going through your review in "filmindia". That worthless production turned out to be a medium for wasting time and money. Moreover it brought about a disgusting conclusion to a happy day for me."

BOMBAY. *Shirish Desai.*

FOR BETTER PICTURES!

"Indian films were the target of criticism in the Dominion Parliament on 20th December, 1949. Our producers and artistes were severely criticized for the production of vulgar and amorous pictures. The honourable members of the Parliament, who criticized the modern pictures, must admit that the responsibility for the exhibition of filthy films also lies on the Government who have failed to impose a rigid censorship. Otherwise such pictures would have not come to the screen. Moreover after seeing boy-gets-girl films for years together our standard of films has gone so low that we are even unable to appreciate pictures which are very fine in every department of film craftsmanship. Experience has shown that intellectual pictures, though they can be counted on finger tips, sometimes barely collect the cost whereas vulgar pictures generally bring in huge profits. But profits should not be the only deciding factor in production. If the masses are not given cheap and vulgar pictures, they will have to see the better class pictures that replace them.

"As producers are profit-conscious fellows, the only way to raise the standard of our films is to educate the masses and also impose rigid censorship on films thereby making it impossible for vulgar pictures to be exhibited."

NEW DELHI. *Jai Parkash.*

LET US HOPE!

"Your editorial "Hinduism & Celluloid Demons", appearing in the December issue of "filmindia" is most timely. Our film producers, Muslims and Hindus alike, have discovered a gold mine in Hindu mythology and taking advantage of the catholicity of the Hindu religion, have exploited it to the full, giving more often than not a distorted and ridiculous picture of the Hindu Gods and Hindu culture.

"We sincerely hope our secular Government will put an immediate end to this money-making mischief."

LUCKNOW. *P. C. Pandey.*

GODS AND GODLESS!

"Your editorial "Hinduism and celluloid demons", is to be highly commended for its originality and sharpness. It has ventilated the feelings and views of the Hindus in general and the film going public in particular. Many of us had been waiting for quite a considerable time for someone with a standing to explode the debauchery of deities on the screen by some of our fanatic and senseless producers and directors. The lure of money will it seems make them lick anything and everything. The Government of Madras is to be congratulated for its having already banned the exhibition of such films. It is high time that some action is taken at the centre to confiscate such films and prohibit any further production of them."

BOMBAY. *B. Seshadri.*

OUR DUMB GODS

"Your Editorial—"Hinduism and

Celluloid Demons" in the December '49 issue of "filmindia" was perused with much interest. It is strange that our film producers are slandering the Hindu Gods and Goddesses to such an extent that they are made the laughing stock of the cinegoers. Our film producers have no other gods except money. It is stranger still that this act of vandalism by our producers is going on in full swing while the R.S.S. chief, Mr. Golwalkar, is thrilling the country with his message of hope for the revival of Hindu culture and traditions. The strangest of all is that this is going on under the very nose of our so-called popular ministers the large majority of whom are Hindus. Is it because the Gods cannot hit back?"

TANJORE. *Miss S. Doraiswami.*

HINDU GODS!

"Believe me, Mr. Patel, your editorial 'Hinduism and Celluloid Demons' is worth its weight in gold. It should serve as an eye-opener to those Hindu producers, who, in their mad craze for minting money, have produced pictures like "Ram Baan", "Ram Vivah" and many more. Our heads hang in shame when we see our holy Gods turned into circus clowns and our Hindu religion slandered in this shameless manner.

"What are our popular ministers doing? Such pictures should be banned forthwith and no more pictures of this sort produced again."

BOMBAY. *Moti H. Wadhwani.*

A PRAYER FOR GODS!

"I would like to thank you Mr. Patel and congratulate you as well for your editorial "Hinduism and Celluloid Demons". It would be well if our film producers, rather blood-suckers and money makers, stop slandering our Gods like that. Some provincial governments have taken a wise step in banning such films but mere banning in one or two provinces won't stop these chaps making good money in other provinces. It is the duty of every Hindu to raise his voice for stopping this nonsense. Won't the Central Government do something immediately?"

Balwant Singh Jamwall.

JAMMU TAWI.

PROTECTORS, INDEED!

"Please accept my congratulations for your bold and brilliant editorial "Hinduism and Celluloid Demons" in December issue. It ought to wake up our ministers and leaders from their sweet slumber to some solid action. Of late they have been shouting hoarse, in and out of season, claiming themselves as the real protectors of religious institutions and spiritual heritage of the Hindus. It is high time for them to prove so, by passing a law and stopping our film producers from producing pictures and slandering our deities by presenting them in a disgusting and stupid manner. We cannot any longer tolerate being made the laughing stock of the world. This sacrilege must be stopped once and for all."

BOMBAY 2 *Vagal G. B.*

BUGS AND BUGS!

"The Elphinstone Talkies which is in the heart of the city of Madras is one of the theatres which exhibits English pictures. The management seems to have special aptitude to exhibit pictures of inferior quality. Some of us are regular patrons of this theatre. There have been only a few occasions when we did not regret of having gone to this theatre. Our patronage is due to its proximity to our homes and also due to the fact that this is the only theatre which runs the second show daily at 9-30 P.M.

"There is also another important thing about this theatre. Every chair in the 1st and 2nd classes is a bug growing centre and one cannot leave the theatre without carrying a few bugs on his body. Can't something be done by the management to show better pictures and also to keep the seats free from bugs and thus save their patrons?"

MADRAS. *P. J. Mohana Rao.*

They met at the Taj to celebrate the silver jubilee of "Shabnam", a Filmistan picture. Sitting from left to right: Sardar Chandulal Shah, Miss Clare Mendonca, Chuni Lall and Urmilla an ex-actress of the screen.

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PICTURES IN MAKING

JAGAT PICTURES (Bombay)

"Shair" starring Suraiya, Kamini Kaushal and Dev Anand and directed by Chawla, is running well, wherever it has been released and filmgoers seem to have taken to its entertaining story and music. Director Amiya Chakrabarty has completed a good bit of "Gauna" featuring Usha Kiran, Purnima and Anoop Kumar. "Gauna" as the name implies, is the ceremonial in which the young bride is taken by her husband to his home for the consummation of their marriage. Many tender situations, it is reported, have been written round this theme and "Gauna" has a good chance of clicking at the box-offices. Meantime, chief production executive, Madanlal Malhotra, has speeded up work on "Raj Rani", the muhurt of which was performed at the Eastern Studios, on Friday the 6th January. "Raj Rani" stars attractive Meena, lively Shashikala and Rehman and is directed by Satish Nigam. Meena has a fine role to play and a chance incidentally to prove her histrionic talent. The story, dialogue and songs are by the popular Madhok while music is in the hands of Hansraj Bahl.

FAMOUS PICTURES LTD. (Bombay)

Though good progress has been made with both their productions, No. 10 & No. 11, the producers have not yet named the 'babies'. No. 10 stars Suraiya, Shakuntala, Amarnath, Jeevan, Raj Mehra, Leela Misra, Badriprasad and others. Suraiya plays the role of a village belle, continuously harassed by the villain of the story. Some of the tunes are reported to be attractively done. Production No. 11 again stars Suraiya opposite her favourite screen hero, Dev Anand. Others in the cast are Shakuntala and child star Papoo, who became popular in "Bari Bahen". Director D. D. Kashyap is, as usual, putting in the box-office formula, to make the pictures palatable to the masses. Yet another is called "Murliwala", an ambitious mythological, depicting the life of Lord Krishna and is being directed by Vasant Painter.

FILMISTAN LTD. (Bombay)

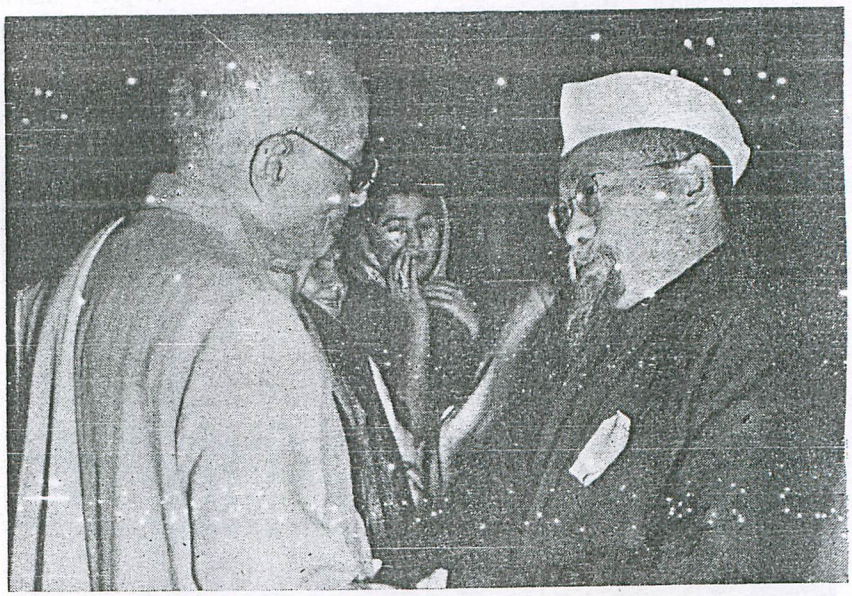
"Shabnam" the money-spinner produced by Filmistan, completed its silver jubilee and the happy occasion was celebrated with a cocktail party at the Taj, attended by many film people. Filmistan chief, Chuni Lall and Producer S. Mukherjee, wore all smiles though a silver jubilee is quite a common occurrence with their pictures. "Shabnam" is still entertaining big crowds at the Roxy cinema, Bombay and will continue to run for some more weeks. "Samadhi" starring Nalini Jaywant, Kuldip Kaur and Ashok Kumar and directed by Ramesh Saigal, has also turned out an interesting picture. Two other pictures now getting ready are "Nirdosh" starring popular Rehana, Shyam and Kuldip Kaur and directed by Najam Naqvi and "Sargam" starring again Rehana, Paro, Vijaylakshmi, Raj Kapoor etc. and directed by Santoshi.

HINDUSTAN CHITRA (Bombay)

Director Nanabhai Bhatt has nearly completed "Hamara Ghar" featuring Meena Kumari, Veera, Geeta Bose, Yashodhara Kathju, Durga Khote and David. The story has plenty of mass appeal, containing as it does, many domestic situations. At the studios, directors Sushil Sahu and Ramesh Gupta have begun the shooting of "Bijli", starring Rehana, Sitara and Paro. With Sitara in the cast, filmgoers can expect at least a couple of good dance numbers. As regards the picture to be directed by Acharya Kishore Sahu, it is being planned on a big scale and we expect something better than even "Raja" or "Sawan Aya Re", two quality pictures.

M & T. FILMS LTD. (Bombay)

"Nishana" written and directed by Wajahat Mirza has been completed and the producers are hopeful about its success. The picture has a star



Dr. C. Tang, the Chinese old man of peace, wears a Gandhi cap as a symbol of peace in case people mistake him for a Communist, and meets Rajaji at the "At Home" which Rajaji gave to the peace forgers on the 4th January.

cast consisting of seven top-liners—Madhubala, Ashok Kumar, Geeta Bali, Yakub, Durga Khote, Kanhaiyalal and Nawab and in addition a moving story with choice dialogue. Music director Khurshid Anwar is said to have given lilting music to add to its box-office value.

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora is an extremely happy man these days with "Paras" drawing huge crowds every day at the Imperial cinema, Bombay. "Paras" seems to have appealed to the masses and the picture is evidently destined for a long run. Sapru is well cast as the villain while pretty Madhubala does well in the role of a maid servant. Meanwhile "Pardes" is taking shape with all the three partners—producer Arora, director M. Sadiq and Madhubala—bent on making it the hit of 1950. Other stars working in "Pardes" are Rehman and Cuckoo. The songs are by Shakil Badayuni, the music by Ghulam Mohammed and the dialogue by Azm Bazidpuri.

CHIRAWAWALA & CO. (Bombay)

Director Santoshi is reported to have made a good job of "Apni Chhaya" featuring Sulochana Chatterjee, Balwant Singh, Ram Singh, Jawahar Kaul and others. There are some nice dances by Mumtaz Ali and Cuckoo in addition to a purposeful story. Musical score has been given by C. Ramchandra, Husanlal and Bhagatram and Hanuman Prasad, so a lot of variety can be expected in the tunes. The picture is awaiting release.

GOEL CINE CORPORATION (Bombay)

The distribution of "Ankhen" has been given on a minimum guarantee basis for all the provinces, that of the south being controlled by Mehta Pictures, who were the distributors for "Andaz" and other box-office hits. Producer-director Devendra Goel is making headway with "Palken" starring Yakub and Shekhar. Already distributors are eager to buy the picture even before it has gone to the sets. The other names in the cast will be announced shortly.

MADHUBAN MOVIE MAKERS (Bombay)

"Surajmukhi" produced by L. Prasad is ready for release and has a big cast consisting of Rehana, Shyam, Yashodhara Katju, Durga Khote, Randhir and Hafeez Jehan. Cuckoo, the popular dancer, is reported to have given some graceful dance numbers.

DELHI THEATRES (Bombay)

Their maiden picture originally called "Kisan ki gae" has been now named "Lali Chanden". Written and directed by Dr. Safdar Ah, "Lali Chanden" stars pretty Madhubala opposite Suresh. Madhubala is not merely working as the heroine but taking a keen interest in it because this is her first independent production. We wish her all luck. With her versatile talent in acting, "Lali Chanden" should turn out a good picture.

UNITED TECHNICIANS (Bombay)

"Jan Pahechan" starring Nargis and Raj Kapoor was released at the Liberty on the 13th January and is doing good business. Their next "Sanam" stars Suraiya, Dev Anand and K. N. Singh and is being directed by Nandlal Jaswantlal. The photography is by Jal Mistry, the songs by Qamar Jalalabadi and the music by Husanlal and Bhagatram.

SADIQ PRODUCTIONS (Bombay)

At the Shree Sound Studios, Producer-director M. Sadiq has done a good bit of "Sabak" starring Munawar Sultana and Karan Dewan. Story writer Azm Bazidpuri is reported to have given a box-office story and for the rest we can rely on M. Sadiq's intelligent directorial touches. The supporting cast consists of Om Prakash, Jagirdar, Kumar and Jillo Bai. Lyric writer Madhok has given popular words for his songs.

NOBLE ART PRODUCTIONS (Bombay)

More than half of "Birha ki Raat" is ready and director Jagirdar is happy at the results achieved. "Birha ki Raat" is Producer J. N. Sharma's maiden attempt in production and stars Nargis and Dev Anand.

KULDEEP PICTURES (Bombay)

"Jaltarang" starring Geeta Bali, Rehman, Shashikala, Rajen Haksar and Ram Singh and directed by Rajendra Sharma is ready for release. Producer Kuldip Sehgal is now busy with "Aadhi Raat" starring Nargis and Ashok Kumar and directed by S. K. Ojha. In the meantime, the script work of their next picture is getting ready and this one will be entrusted to Jayant Desai.

AMBITIOUS PICTURES (Bombay)

Director Kedar Sharma is reported to have made "Bawre Nain" an unusual picture. He has two good artistes like Geeta Bali and Raj Kapoor and it is possible "Bawre Nain" might catch the public fancy. There is a fine supporting cast consisting of Cuckoo, Gyani, Himmat and Manju, a new find.

Wherever there is Ramola and whatever her dress there is Kishore Sahu in "Rim Jhim", a roaring social comedy produced by him for Hindustan Chitra.

LOTUS ORIENT PRODUCTIONS (Bombay)

Mr. D. B. Divekar of Bombay Laboratories and Mr. Dwarka Khosla, partners of this concern, have nearly completed, "Dilruba" starring Rehana and Yakub. The songs are by Madhok, Santoshi and Rajendra Krishna, attractively tuned by Gnan Dutt. Gogia Pasha, the well-known magician has an important role. Dev Anand is the hero of the story while Cuckoo gives a couple of nice dances. The territorial rights of "Dilruba" for C.P. & C.I., West Pakistan and Bengal have been already given away while offers for other territories are being received by Saroj Pictures Ltd., who control its world rights.

GEMINI STUDIOS (Madras)

Producer-director S. S. Vasan's "Nishan" is doing excellent business at the Royal Opera House, Bombay. Meanwhile, the Hindustani version of "Mangamma" is getting ready.

MADHUKAR PICTURES (Bombay)

"Beqasoor" directed by K. Amarnath and starring talented Madhubala, Yakub, Gope and Durga Khote is nearly completed. Catchy tunes have been composed by music director Anil Biswas. Their next is called "Darbar" and stars Naseem, Geeta Bali, Ajit and Gope. This one also is entrusted to K. Amarnath.

MEHBOOB PRODUCTIONS (Bombay)

"Aan" is Producer-director Mehboob's ambitious picture and we are told that it will contain spectacle, grandeur and in addition be framed in beautiful colour. Mehboob is on the look-out for pretty new faces to lend the necessary sex appeal to this colour film.

HIMALAYA PICTURES (Bombay)

"Nazrana" is making good progress at the Modern Studios, Andheri. The picture features Nirupa Roy and Shashikala. The lyrics are written by the well-known Gopal Singh Nepali, and have been tuned by C. Ramchandra.

SHAHIN PICTURES (Bombay)

"Khel", their maiden production is ready for release. Producer-director S. M. Nawab is full of optimism and "Khel" might do the trick at the box-office. In the cast are Nigar Sultana, Hafeez Jehan etc. "Hubab", another social, is ready to go to the sets.

NIHAL FILM CORPORATION (Bombay)

Producer R. Vashdev is sparing no pains to make "Jalte Deep" an attractive picture and perhaps a box-office hit of 1950. The cast is led by Nimmi and Randhir and supported by Kuldeep, Amarnath, Sofia, etc. To ensure good technical work, the Billimoria brothers—Dinshaw and Minoo, have been engaged and they are in charge of the sound and photography respectively. The direction is in the hands of Deepak Asha while the musical score is provided by Sardul Kwatra and T. K. Dass.

JAIMINI DEWAN PRODUCTIONS (Bombay)

With well-worded songs, catchy music and a moving story, Producer Jaimini Dewan hopes to repeat the

Ramola and Dev Anand make a new romantic team in "Stage", a social story produced by Jeevan Pictures.

"Rattan" success in "Anmol Rattan" starring Karan Dewan. Box-office director M. Sadiq has gone one better in "Anmol Rattan" and a lot is expected of it. Meanwhile, the script work of "Kamini" and "Chattan" is ready.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is more than satisfied with "Hanste Ansu", a social, starring Madhubala. Under Lal's direction, Madhubala is reported to have given another excellent performance. The next picture to go to the sets is "Angrai" and stars again Madhubala and Nargis.

NAV KETAN (Bombay)

At the M & T Studios, Andheri, Producer-director Chetan Anand is working hard on "Afsar" starring one of the screen's most romantic team —Suraiya and Dev Anand. Other stars working in it are Kanhaiyalal, Zohra Sehgal and Manmohan Krishna.

SUDHA PICTURES (Bombay)

The muhurt of their maiden picture "Sangeet" was performed at the M & T. Studios, Andheri. The picture stars Nigar, Shyam, Mumtaz Ali and Ranjit Kumari and is being directed by Ramanlal Desai. The story and dialogue are by Santoshi while music is in the hands of C. Ramchandra.

RANJIT MOVIETONE (Bombay)

"Jogan" starring Nargis and Dilip Kumar and directed by Kedar Sharma is ready for release. The story of "Jogan", according to Sardar Chandulal Shah, is one of the finest ever seen on the screen. Director Ramchandra Thakur is giving the final touches to "Garibi" starring Jairaj, Geeta Bali and Nirupa Roy. This story is from the pen of Prabhulal Dwivedi.

PANCHOLI PRODUCTIONS (Bombay)

"Meena Bazaar" starring Nargis and Shyam and directed by Ravindra Dave is fast nearing completion. Producer Dalsukh Pancholi is reported to have put many ingredients to make "Meena Bazaar" popular with the masses—from a sprinkling of pretty girls, good music to an emotional story. Others in the cast are Kuldip, Sapru, Om Prakash and Gope.

HINDUSTAN ART PRODUCTIONS (Calcutta)

After the success of "Nisbat", Producer M. Mohamed has gone to the sets with "Naam", directed by S. Shamsuddin. The script work of two more screenplays, "Naghma" and "Nafrat" is getting ready.

INDIA FILM EXCHANGE (Bombay)

"Arzoo" starring Kamini Kaushal and Dilip Kumar and directed by Shahid Latiff was released at the New West End cinema, Bombay and seems to have appealed to filmgoers. Other pictures acquired for distribution by this company are "Garibi" and "Jogan", the latter being scheduled for release at the Liberty Cinema, Bombay.

TRIBHUVAN PRODUCTIONS (Bombay)

Producer Chopra-Handa and director B. R. Chopra are busy with "Afsana" starring Veena and Ashok Kumar. The music is by Husanlal and Bhagatram.

CARAVAN PICTURES (Bombay)

Director Krishna Kumar who gave us a fine picture in "Kaneez" is again up and doing. This one is called "Baghi" and has a star cast consisting of Shyam, Nigar Sultana, Munnawar Sultana and Urmilla. The music is by Ghulam Haider.

JAYANT DESAI PRODUCTIONS (Bombay)

"Har Har Mahadeo" a mythological featuring Nirupa Roy and Trilok Kapur is running at the Central cinema, Bombay. This is a picture from director Jayant Desai who always has one eye on the box-office. Nirupa Roy's portrayal as Parvati seems to have been liked by many filmgoers.

JEEVAN PICTURES (Bombay)

Producer Jeevandas Chandna is taking a good deal of interest in "The Stage" starring petite Ramola, Dev Anand, Gulab, Kuldip and Mubarak and directed by Vijay Mhatre. M. R. Bhakri has written the story, while the dialogue and songs are by Sharshar Sailani. Husanlal and Bhagatram have given lilting tunes.

For armchair humour and philosophy read "Grey Dust."

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for FILMINDIA PUBLICATIONS LTD., from 55, Phirozshah Mehta Road, Fort, Bombay.

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